PENMANSHIP

OF THE XVI, XVII & XVIIIth CENTURIES

OTHER WORKS BY LEWIS F. DAY

ALPHABETS OLD AND NEW. Third Edition
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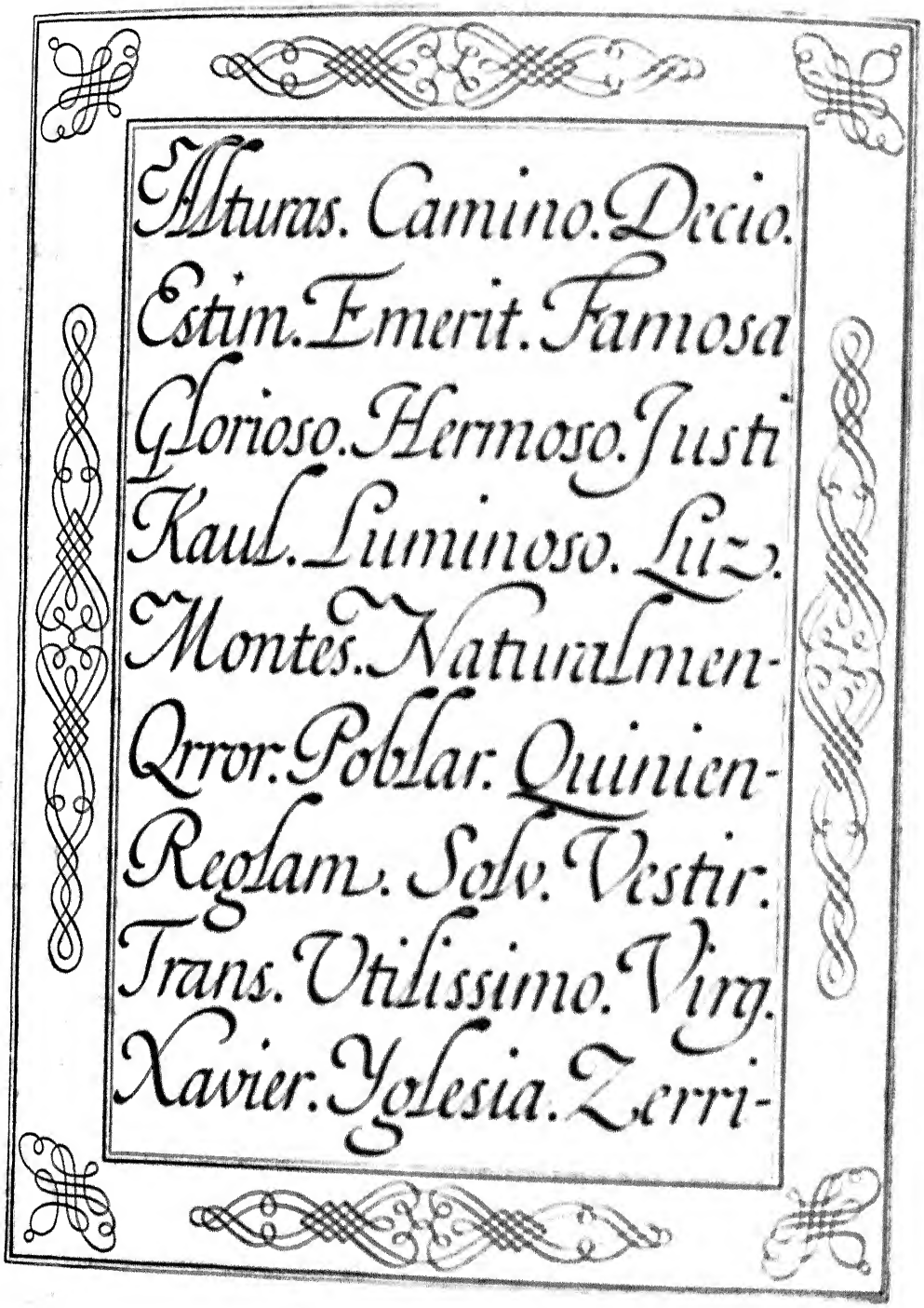
BY PERCY J. SMITH

LETTERING AND WRITING.
A Portfolio of Examples



Palomares, Madrid, 1786.

PENMANSHIP

OF THE XVI, XVII & XVIIITH CENTURIES

A series of typical Examples from English and Foreign Writing Books selected by

LEWIS F. DAY

Author of "Alphabets Old and New" "Lettering in Ornament" "Windows" etc.

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B. T. BATSFORD, 94 HIGH HOLBORN

NOTE BY MISS DAY

PENMANSHIP has, of recent years, assumed a position of so great importance as a branch of art education that there is no need to make any apology for bringing out a book on the subject. The present volume, moreover, deals with a branch of penmanship which has been practically ignored of late, and about which little has been written. The tendency has been to pay little attention to any kind of lettering but uncial, half-uncial, and Roman. But, whilst the dignity of these letters must be apparent to every one, there are purposes for which they are quite unsuitable, and it is for just these purposes that the lightness and comparative frivolity of more modern writing is peculiarly well adapted.

While going through an important collection of Writing Books of the 16th, 17th, and 18th centuries, at that time in the possession of Mr. Batsford, it occurred to my father that here was a very mine of suggestions for the inspiration of writers, illuminators, architects, engravers, and the numerous art workers who have to use lettering in one form or another.

Mr. Batsford's collection, which has been largely drawn upon for this volume, contained a number of rare old writing books, not to be found at the British Museum or in the Library of the Victoria and Albert Museum. We have, however, not been content with simply reproducing these; we have gone

through hundreds of writing books—Dutch, English, French, German, Italian, Portuguese, and Spanish—in order that we may be able to give not only a representative collection of handwritings, but the best possible examples. In examining this mass of material, we were astonished to find how much of it, though finely engraved, was quite unsuitable to modern needs. We discovered, further, that the later writing masters were in the habit of calmly copying from their predecessors (though they don't usually mention the fact) and vulgarizing their work in the process, so that from one cause or another a good many of the most easily accessible writing books are really worthless to the student.

My father had, before his death, chosen most of the examples now reproduced, the remainder have been added by Mr. Percy J. Smith, Mr. Batsford, and myself—and we have closely followed his principles of selection, and have adhered in the main to his plan of arrangement. Our special thanks are due to Mr. C. L. Ricketts of Chicago, who has most readily offered suggestions as to the volumes best worth referring to. We have also to thank the authorities of the British Museum and the Victoria and Albert Museum for permission to reproduce certain plates.

It is not contended that all the pages given are altogether admirable, or that everything, or indeed anything, in the volume should be copied as it stands. What we have tried to do is, to provide students, teachers, and craftsmen with good examples of penmanship which may serve to show them what has been done, and what can be done, with a pen, and to inspire them to attempt something of their own which may be distinctive and graceful without necessarily being too far removed from the writing of everyday life.

With regard to the arrangement of the plates, writing masters used such varying terminology that it was hopeless to

try to group the examples after the manner of any particular penman, whilst to arrange them in a strictly chronological order would have meant simply chaos. It has therefore been necessary to try some rather different plan. The book begins with some examples of the various Chancery hands, and these are followed by specimens of Old English, German, Roman, and other more or less formal types of penmanship. The rather restrained running hands come next, followed, in their turn, by writing characterized by more or less heavy blobs of ink at the ends of the letters. The current hands in which flourishes are predominant, bring to an end the examples chosen simply as writing. The remaining illustrations contain a few specimens of how title-pages and other special work were set out and framed up, and some examples of scrolls and flourishes.

The book does not pretend to be in any sense a history of penmanship—that would be a very large undertaking—but those interested in calligraphy, from a more or less antiquarian point of view, will find a good deal of information in the list of books from which the illustrations have been taken, whilst the wants of the more strictly practical student have been provided for by the descriptive list of plates.

R. M. D.

SHORT CRITICAL NOTES ON PENMANSHIP WITH REFERENCE TO THE EXAMPLES IN THIS WORK, BY PERCY J. SMITH

DURING the 16th, 17th, and 18th centuries Penmanship, *i.e.* the *style* or *manner* of writing, occupied a position in the curriculum of studies which it is difficult for us to appreciate to its full extent: its practitioners and professors were often men of culture and influence, and held a very high place in the esteem of their contemporaries. Among these we may mention, as a representative English scribe, John Davies of Hereford. Educated at Oxford University, and pursuing his occupation as writing master in the same city, he was very well known during the late 16th and early 17th centuries both as a poet and as one of the most skilful penmen of his day. His epigrams and sonnets, containing references to Shakespeare, Fletcher, Ben Jonson and other writers of the period, show the calligrapher to have been on terms of friendship with many of his most notable contemporaries. At one time he had many pupils in Magdalen College, and drew others, including Algernon, Lord Percy, from families of the highest rank. One of his pupils, Richard Gething, who worked at the sign of the *Hand and Pen* in Fetter Lane, London, also attained considerable eminence at a little later date.

The work of the best of the penmen deserves study, not only because we find reflected in it the spirit of their time, but because, if we put aside their exaggerated displays of technical skill and "ingenuity in making divers curious figures," for theirs is essentially a conscious art, we shall find much that is beautiful, fundamentally right, and of practical use in the work of to-day.

It is not possible within the necessarily brief limits of these notes to consider separately all the examples from old writing books here brought together; moreover, were they thus treated, the interested student would lose somewhat the valuable and pleasurable exercise of personal judgment and discovery. Nor will the relation between the styles or the development of the various characters be investigated, for to treat that part of the subject adequately would require a history of writing. This is an introduction to the collection as a whole; references will be made to specific examples, but mainly as representative of a particular style or of a method of treatment, while the criticisms made and principles laid down will be found capable of a very wide application. The guiding thought and intention will be *to open the eyes of the mind to perceive the best.*

It is deeply to be regretted that we are deprived of the advantage of the late Mr. Day's experience and trained judgment in the introduction which should rightly be his, for his knowledge of, and interest in, everything appertaining to lettering is too well known to need emphasis here, and it must needs be a source of regret that we cannot know his thoughts and consider his criticism on these examples of the craft. Both before and since his death the collection has passed through many examinations and siftings, and every example contains some feature or features justifying its inclusion; though occasionally pages are reproduced with details which it is not desirable that we should emulate or study. Especially is this true of the initials, as, for instance, in the work of Beauchesne and Baildon in Example 30, but with the exception of this initial the page well repays study, both for the character displayed in the small letters and for the signs of playfulness in the slight scrolls and flourishes.

At the close of the 15th century a formal literary or bookhand ceased to be generally practised; it was superseded

by the printing press; and it was during the 16th century that cursive writing, under the pressure of influence from the northern Gothic or pointed style and the southern more rounded and freely written Italian script, passed through one of its most interesting phases. This period may be considered to mark the birth of modern writing. The first three examples of this collection, and others of the style of Examples 7 and 8, exhibit very clearly the influence of northern 15th-century bookwork. The letters have much of the "weight" and solidarity of type, while the freedom of penwork is evident in the treatment of descending strokes, and in the use of flourishes and scrolls. Example 4, which is also type-like in character, is taken from a Spanish writing book of the 18th century and shows a style of work noticeable for its fine roundness and bold simplicity of form, combined with good, clear spacing of letters and lines; the value of these qualities in ensuring readability, and what we may define as tranquillity and a forceful serenity of character in the page, cannot easily be overestimated.

The decorative value of a headline of letters, larger and heavier than the text, may be seen in such examples as 11, 18, 20, and 25; while No. 14, an example of work by John Ayres, writing-master in St. Paul's Churchyard during the last half of the 17th century, is worthy of study as suggesting a legitimate method of interlineal decoration forming, as it were, a rich background of pattern or tone which need in no way interfere with the legibility of the matter. The somewhat thin and weak treatment of some of the scrolls and the complete isolation of others are weaknesses we must not repeat in work based upon this example. The page is, however, full of suggestion to metal workers and engravers, of whose craft it is peculiarly reminiscent. The superiority of the wide Gothic writing over the laterally compressed form in such

essentials of good lettering as legibility, dignity, and strength, may be studied in Examples 14, 15, and others.

The Italian or Roman style, destined to supersede the heavier and more complicated Gothic, is illustrated in Example 35, a very beautiful piece of late 16th-century work. The initial "D" is well constructed and full of vitality. The student should observe the strength and very beautiful subtlety of form in this letter, especially noting how the bow springs from the base of the stem and, curving well out, returns and completes its form with a slight drop. Observe, too, the honouring of the two important words and the decorative value accruing from the use thus made of the line of capitals; the equality of weight as between the large and small letters; the excellent spacing, which is a thing so little understood and so rarely well done in these days; the freedom with which the lines are allowed to terminate where they will, without excessive spreading out or closing up; and, lastly, the simplicity and good composition of the whole. All these features combine to make this a very quiet and dignified inscription, severely simple, yet stored with lessons and inspiration for the modern scribe, but even more for the discerning letter-cutter, typographer, and architect.

In Plate 32 we have a small, interesting example of decorative writing from a Spanish copybook of 1650. The arrangement and balance of effect are excellent: and the flourishes are legitimate and unforced accentuations of distinctive parts of the letters from which they spring. They are full of vitality, and while adding interest to the page form a good example of organic decoration. The three lines of small writing are invaluable in providing a base and thus steadying the composition.

Spain has provided us with many examples of a style of calligraphy which, though closely akin to that of Italy, has a distinct

national character. Example 49, taken from an 18th-century writing book, is strongly and beautifully written with a slanted pen, and shows an interesting and varied treatment of the serifs or terminating strokes of the *p*'s and *q*'s. Both in this and in other examples, it is well to note that the placing of the dots of the *i*'s is responsible for a feeling of "spottiness." The practice of making the dots range with the tops of the ascending strokes was, and is, often followed, with a resultant loss of connection between the two component parts, and consequent isolation of the smaller member. It adds to the unity of the letter, to the strength of the lines of writing, and to the restfulness of the page, if the dots are placed close to the stems of the letters of which they form necessary parts. It is to be regretted that the border in this example is not in scale with the writing; it is weak in weight of line, and somewhat disconnected in design; nevertheless it contains suggestions as to decoration which should be of practical use to the discriminating student. Another method of adding a decorative interest, and at the same time strengthening the composition of a page which would otherwise be disconnected, is by tying the parts together with bands and lines. These may be judiciously interlaced—as in the two examples from the book of Palatino, one of the earliest and best known of the Italian writing masters, given in Examples 66 and 67.

The very beautiful Italian semi-formal script of the Renaissance had a decisive influence on other European styles, and, mainly as the result of this influence, English cursive writing gradually lost a great part of its disjointed and angular character and acquired the freely written and linked-up manner exemplified in the writing of Peter Gery (see No. 51). Plate 38 and the succeeding italic alphabets and writings are replete with hints to modern workers—witness the interesting and useful forms of amperzands; the character, strength of curvature, and subtleties

of shape and construction in the letters; the spacing, compactness, and uniformity of the lines; and the treatment of capitals and ascending and descending strokes, with their flourishes and scrolls. The manner of writing the word "Socrates" in Example 82 is an instructive example of the pride of display and "ingenuity" of the French penman, Jean de Beaugrand, not without its fascination for the modern scribe and letter-engraver. Examples 71 and 72 illustrate good "placing" of title or heading, and the free but fairly reticent rendering of the scrolls in which the writers loved to show their control of the pen, while the management of the various items of the note on Plate 74, written by Maria Strick as a specimen for the guidance of her numerous pupils, shows a good feeling for balance and composition.

Two varieties of upright writing, both showing good judgment in arrangement, deserve mention. That in Plate 75 has a pleasing little scroll carried into the lower margin and flanked and supported by some long vertical lines that materially steady the design. The other, Plate 90, notwithstanding a rather heavily inked initial and flourish, exhibits a very beautiful economy of line in the construction of the letters and suggests the presence of that restrained power characteristic of most achievements which win an abiding place in the hierarchy of things done.

The most delicate writing in the series is that shown in Examples 80 and 81, selected from a book issued by Beaugrand early in the 17th century. The graceful and fanciful treatment of the initials in both examples and of the two scrolls in the lower margin of the latter is very pleasing and contains ideas for the modern calligrapher and designer, while in both plates the judicious placing of the flourishes and consequent accentuation of the corners greatly strengthens the design as a whole.

The excessively intricate borders so often found in the old

writing books—though they are the inevitable development of the ornamentation of the initials—rarely add to the true beauty of the work and certainly show but little feeling for that restrained power to which reference has just been made. It is sufficient to say here that the examples shown are the most restrained and the best that could be found, and, while they are not to be considered as in any way perfect examples of taste, they are typical of their time and contain suggestions which may be of service.

We are on happier ground when we come to such page arrangements as that of Peter Gery (No. 100). The natural manner in which the arm of the initial L in this plate holds the text, and the steadying influence of the line or base formed by the signature, are vital elements in a very good composition.

A cursory glance through this collection is sufficient to clearly reveal the great importance of the *ensemble* made by the composition. The value of a well-shaped mass—be it light or heavy—as a contribution to the success of a page may be judged by a reference to such examples as 53, 81, and 86. Construction and growth of letter, line, and ornament; steadiness and balance of part against part; the due accentuation of this and the dropping of the other; the question of scale, and the using of ornament, not for its own sake, but to support and give value to the whole; all these considerations are involved in producing a strong and beautiful piece of work and must be remembered while studying these examples.

In conclusion, the writer of this introduction would emphasize, with all due reserve, the supreme importance, in the whole range of Penmanship and Lettering, of an appreciation of reticence combined with legitimate freedom in execution, associated with depth and vitality of spirit in tone and inspiration.

P. J. S.

DESCRIPTIVE LIST OF ILLUSTRATIONS

For full Titles of the Books quoted, see Alphabetical List of Authors at the end of this Volume

1. PAPAL CHANCERY HAND. Spanish, from the Recopilacion Subtilissima of Juan de Yciar, 1548.

2.) 3.) PAPAL CHANCERY HAND. Italian, from Il Perfetto Scrittore of G. F. Cresci, 1570.

4. A MUCH LATER VERSION OF THE SAME KIND OF HAND. Spanish, from the Arte nueva de Escribir of J. C. Aznar de Polanco, 1719.

5. SET CHANCERY HAND, from A booke containing divers sortes of hands by J. de Beauchesne and John Baildon, 1571.

6. GOTHIC WRITING. Flemish, from the Exercitatio Alphabetica of Clement Perret, 1569.
(Compare Nos. 8, 9, and 14.)

7. GOTHIC WRITING. Netherlandish, from the Exemplaar-Boek of A. Perlingh, 1679.

8. GOTHIC WRITING. Flemish, from the Exemplaria sive Formulae Scripturae Ornatioris XXXIV. of J. Houthusius, 1591.
(Compare Nos. 6, 9, and 14.)

9. GOTHIC WRITING, from the Theatrum Artis Scribendi by J. Hondius. This is a so-called "bastard" English type, and is written by M. Martin, 1594.
(Compare Nos. 6, 8, and 14.)

10. GOTHIC WRITING. Flemish, from the Exemplaer-Boec of J. van den Velde, 1607.

11. GOTHIC WRITING, from the Lust-Hof der Schrijft-Konste by Symon de Vries, 1619. Notice the terminations of the *p*'s and *q*'s which are particularly ingenious and the decorative value of the headline.

12. GOTHIC WRITING. German, from the Anweissung zur zierlichen Schreibkunst of B. U. Hoffman, 1694.
(Compare Nos. 11 and 14.)

13. GOTHIC WRITING. English, from A Tutor to Penmanship by John Ayres, 1695.
(Compare Nos. 9 and 14.)

14. GOTHIC WRITING. English, from the same source.
Note how the flourishes form a kind of middle tint, and decorate the page without obscuring the writing.

15. GOTHIC WRITING. English, from Multum in Parvo, or the Pen's Perfection by Edward Cocker, *c.* 1675.
The third word on the fourth line is meant for a contraction of Christian—but Cocker, or one of his predecessors, has evidently gone astray and mistaken the Greek ρ for a *p*.

16. GOTHIC WRITING. English, from Writing Improved by John Clark, 1714.

17. GOTHIC WRITING. German, from Kunst-richtige Vorshriften, Frankfort and Leipzig, 1702.
It is interesting to compare this late German example with the three English versions which precede it (Nos. 14, 15, 16), and to note how in this case the letters are all closed up and, as it were, flattened, whilst in the English work they are much rounder and more open.

18. GOTHIC WRITING by Peter Gery, 1670.
This shows a headline in large letters satisfactorily combined with smaller writing on the rest of the page.

19. A SMALL SCRIPT, rather Gothic in type, from the Exemplaria sive Formulae Scriptorae Ornatioris XXXIV of Houthusius, 1591.
Note the character given to the writing by the long tails of the *s*'s.
(Compare Nos. 20 and 21.)

20. ANOTHER EXAMPLE of the use of the long *s*, from Poecilographie by J. de Beaugrand, 1598.
Note the decorative value of the headline.
(Compare Nos. 19 and 21.)

21. GOTHIC WRITING, from the Spieghel Der Schrijfkonste by J. Van den Velde, 1605.
Note the characteristic long *s*'s and the curious form of the double *s*.
(Compare No. 26.)

22. CURRENT DUTCH WRITING, from the Tooneel der loflijcke Schrijfpen of Maria Strick, 1607.
(The four lines at the top of the page compare with Nos. 59 *et seq.*)

23. A PRETTILY SPACED RENDERING, in Gothic script, of a poem in three verses, from the same source.

24. CURRENT WRITING, to go with larger Gothic letters, from 'T Magazin oft' Pac-huys der Loffelijcker Penn-const by D. Roelands, 1616.

25. A MINUSCULE WRITING, showing certain affinities with Gothic. From the Paranimphe de l'Escriture Ronde of F. Desmoulins, 1625.
(Compare Nos. 19–23.)

26. ANOTHER CURRENT HAND with long tails to the *f*'s as well as the *s*'s, from 'T Magazin der Loffelijcker Penn-const by D. Roelands, 1616.

27. A CURIOUS and characteristic Dutch script, from the Exemplaar-Boek of A. Perlingh, 1679.

28. SECRETARY HAND, from A booke containing divers sortes of hands by J. de Beauchesne and John Baildon, 1571.

29. ANOTHER HAND showing the characteristic *d* of 28, from Chirographia by R. Gething, 1619.

30. AN EXAMPLE OF LETTRE PATTÉE, from the Exercitatio Alphabetica of C. Perret, 1569.

31. LETRA ANTIGUA. A kind of simple Roman letter with occasional flourishes introduced, which very much help the balance of the page. From the Recopilacion Subtilissima of J. de Yciar, 1548.

32. AN ITALIC HAND, in which some of the letters are adorned with flourishes. Spanish, from the Primera Parte Del Arte De escrivir by J. de Casanova, 1650.

33. A VERSION OF ROMAN MINUSCULE, having some affinity with the so-called "diplomatic hand." From the Libellus valde doctus elegans, utilis, multa varia scribendarum litterarum genera complectens of R. Wyss, 1549.

34. ROMAN SCRIPT, from the Exercitatio Alphabetica of C. Perret, 1569.

35. ROMAN SCRIPT, from Il Perfetto Scrittore of G. F. Cresci, 1569.

36. ROMAN SCRIPT, from the Primera Parte del Arte de Escrivir, by J. de Casanova, 1650.

37. ROMAN SCRIPT, from Kunst-richtige Vorschriften. Frankfort and Leipzig, 1702.

38. ITALIC WRITING, bearing some resemblance to No. 33. From the Anweissung einer gemeine handschrift, by J. Neudorffer the elder, 1538.

39. ITALIC WRITING, from the Exercitatio Alphabetica of C. Perret, 1569.

40.
41. } CAPITALS AND SMALL LETTERS, from A booke containing divers sortes of hands by J. de Beauchesne and J. Baildon, 1571.

42. LETTERE PIACEVOLLE, a rather fantastic italic hand from the same source.
Note the unsatisfactory initial.

43. A VERY SIMPLE ITALIC HAND, from the Exemplaria sive Formulae Scripturae Ornatioris XXXIV. of J. Houthusius, 1591.

44.
45. } TWO SIMPLE ITALIC HANDS, in which the tops of the *ll*'s etc., show traces of the blob-like thickening which characterizes the more flowing hands illustrated in Nos. 53 to 64. From the same source as the preceding example.

46. SPANISH "BASTARDO" WRITING, from the Nueva Arte de Escribir of P. Diaz Morante, issued by Palomares in 1789.

47. REDONDILLO, or Spanish round hand, from the Arte de Escrevir of Francisco Lucas, 1580.
Note the curious form of the *d* which characterizes this type of writing.

48. BASTARDO Spanish Writing, from the same source.

49. SPANISH WRITING, from the Nueva Arte de Escribir of P. Diaz Morante, issued by Palomares in 1789.
Note the interesting treatment of the *p*'s and *q*'s.

50. ROUND HAND WRITING, from the Copy-Book of Richard Daniel, 1664.

51. ROUND HAND, by Peter Gery, 1670.

52. FRENCH AND BASTARD ALPHABETS, from L'Art d'Ecrire, by J. B. Allais de Beaulieu, 1680.

53.} EARLY EXAMPLES of the heavy endings to *l*'s, *d*'s, and other
54.} letters with limbs above the line which form so conspicuous a feature in the next ten examples. Italian, from the Libro di G. B. Palatino, 1540.

55.} MORE FORMED WRITING, Italian, from Il Perfetto Scrittore
56.} of G. F. Cresci, 1570.

57. A BELGIAN RENDERING of the same characteristic, from the Exercitatio Alphabetica of C. Perret, 1569.

58. ANOTHER EXAMPLE of the same kind of writing, in which the Initial is less satisfactory and there is more tendency to introduce flourishes. From the Exemplaria sive Formulae Scripturae Ornatioris XXXIV. of J. Houthusius, 1591.

59. A MORE RUNNING HAND, with the same characteristic blobs, from the Tooneel der loflijcke Schrijfpen of Maria Strick, 1607.

60. ANOTHER EXAMPLE, with typical penwork scrolls of the period above and below the writing. From Les Oevres de Lucas Materot, 1608.

61. AN ITALIAN EXAMPLE, from Il Cancelliere by L. Curione, 1609.

62. AN ENGLISH EXAMPLE, from The Writing Schoolemaster of John Davies of Hereford, 1648.

63. ANOTHER EXAMPLE, with typical scrollwork, from Les Oevres de Lucas Materot, 1608.
(Compare No. 60.)

64. A PORTUGUESE EXAMPLE, from the Nova Escola para aprender a . . . escrever, by M. de Andrade de Figueiredo, 1722.
(Note the *f*, *p*, *j*, *q*, and compare them with Nos. 49, 62, and 63.)

65. AN EXAMPLE, showing the same typical thickening, in a modified form, combined with the flourish. From the Grundliche Unterricht der edlen Schreib-Kunst of G. Scheurer.

66.
67. } ITALIAN MERCANTILE HANDS, showing an early restrained and happy use of the flourish. From the Libro di Palatino, 1540.
Note how the lines help the composition of the page.

68. ANOTHER ITALIAN MERCANTILE HAND, with flourishes, from the Opere de Frate Vespasiano Amphiareo, 1554.

69.
70. } ITALIAN WRITING with flourishes. From Il Perfetto Scrittore of G. F. Cresci, 1570.

71.
72. } PRETTILY SPACED and arranged pieces of flourish work. From the Spieghel der Schrijfkonste of J. van den Velde, 1605.

73. RATHER RIOTOUS FLOURISH WORK, from the Tooneel der loflijcke Schrijpen of Maria Strick, 1607.

74. SLOPING AND UPRIGHT WRITING, with flourishes from the same source.
(Compare the two lines at the top with No. 75.)

75. UPRIGHT WRITING, with flourishes, from the 'T Magazin oft' Pac-huys der Loffelijcker Penn-const by Daniel Roelands, 1616.
(Compare the upper part of 74.)
Note the pleasing little scroll and how the long vertical lines on either side of it help to steady the design.

76. SLOPING WRITING, with flourishes, from Les Oeuvres de Lucas Materot, 1608.

77. ANOTHER SLOPING WRITING, with flourishes, from Il Cancelliere of L. Curione, 1609.
(Compare No. 61.)

78. RIOTOUS, but on the whole legible, flourish work. From 'T Magazin oft' Pae-huys der Loffelijcker Penn-const by David Roelands, 1616.

79. A WELL SET OUT piece of flourish writing, from Chirographia by R. Gething, *c.* 1619.

80.} TWO EXAMPLES, in which the flourish is kept within bounds,
81.} from the Poecilographie of J. de Beaugrand, 1633.
Note the delicacy of the writing and the fanciful treatment of the initials.

82. RESTRAINED FLOURISH-WORK, from the same source.

83. SLOPING WRITING, with flourishes, from a book by Thomas Weston, 1681.

84. ANOTHER SLOPING HAND, with flourishes, from Kunst-richtige Vorschriften, 1702.

85. A SIMPLE CURRENT HAND, with a few flourishes added. From M. Baurenfeind's Vollkommene Wieder-Herstellung der Schreib-Kunst, 1716.

86.} PORTUGUESE WRITING, with flourishes. From the Nova
87.} Escola para aprender a . . . escrever by M. Andrade de Figueiredo, 1722.

88.} CURRENT WRITINGS, from Chirographia by R. Gething,
89.} *c.* 1619.

90.} TWO WRITINGS WITH FLOURISHES, showing a deliber-
91.} ately sought after effect where the ink has not run freely from the pen. From Richard Daniel's Copy-Book, 1664.

92. GREEK WRITING, from the same source.

93. GREEK WRITING, from The Universal Penman by George Bickham, 1743.

94. TYPICAL BORDER WORK, from the Tooneel der loflijcke Schrijfpen by Maria Strick, 1607.

95. TYPICAL BORDER WORK, from Calligraphotechnia by R. Gething, 1619.

96. VERY ELABORATE BORDER WORK, from the Pen's Transcendency by Edward Cocker, 1660.

97. A PAGE OF WRITING framed by one sweeping line. From the Tooneel der loflijcke Schrijfpen by Maria Strick, 1607.

98.} TWO PAGES OF WRITING, one sloping, the other upright,
99.} each framed by an encircling line, by Jean Delachambre, 1638.

100. A PAGE OF WRITING partially framed by the tail of the Initial L. From Gerii Viri in Arte Scriptoria quondam celeberrimi opera, 1670.

101. A PAGE OF WRITING framed by one sweeping line. From the Exemplaar-Boek of A. Perlingh, 1679.

102. SIGNATURE AND FLOURISHES, from T'Magazin oft 'Pachuys of David Roelands, 1616.

103. A FLOURISH, from the Spieghel der Schrijfkonst by J. van den Velde, 1605.

104. A FLOURISH, from the Exemplaar-Boek of A. Perlingh, 1679.

105. LETTERING WITH FLOURISHES, which form a kind of scrollwork, from Chirographia by Richard Gething, 1645.

106. A BORDER OF HEARTS, from the same source.

107.} FLOURISHES, one encircling the signature, from Calligrapho-
108.} technia by Richard Gething, 1619.

109. AN ELABORATE FLOURISH starting from the downstroke of a *p*. From A. Perlingh's Exemplaar-Boek, 1679.

110. AN ELABORATE FLOURISH starting from the tail of a *k*. From the Exemplaria sive Formulae Ornatioris XXXIV. by J. Houthusius, 1591.

111. A FLOURISH, by Peter Gery, *c.* 1670.

112. SIGNATURE FORMING A HEART, from Richard Daniel's Copybook, 1664.

PLATES

LETRA DEBVLAS

IOANNES Miseratione diuina tituli Sancti Joānis ante portam latina sancte Romane ecclie pribr Cardinalis Archiepiscopus Toletanus hispaniarū primas ac Regnorū castelle maior chancellariq ꝛc.

A.a.b.c.d.d.e.f.g.h.ij.k.l.m.m.n.ñ.
o.p.q.r.r.s.s.ſſ.st.v.u.x.y.z.ʒ.ꝯ.ꝯ.

A.B.C.D.E.F.G.H.I.K.L.M.
N.O.P.Q.R.S.T.V.X.Y.Z.Ꝯ

ABCDEFGHIKLM
NOPQRSTVXYZ

Joannes de Yciar Scribebat Cesaraugusta Anno domini .1 5 4 8 :-
I.D.V.

Julius seruus seruorum Dei dilecto filio Vincentio de Andrea Canonico Suessan. Salt. et aplicam benedict. Vite ac morum honestas aliaq; laudabilia probitatis et virtutis merita super quibus apud nos fide digno commendaris testimonio :-

Cresens scrib.

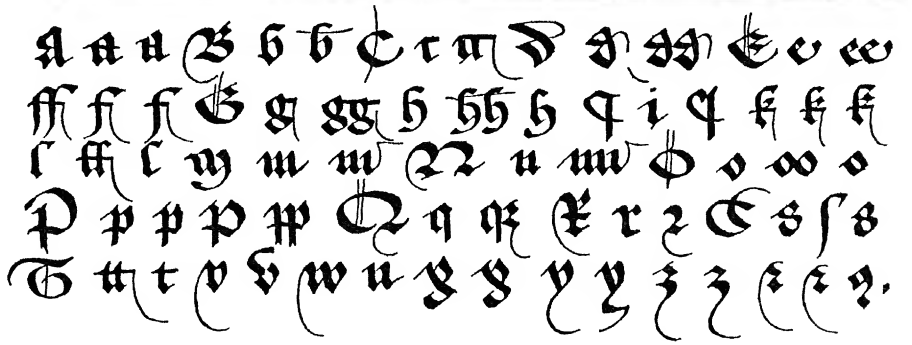
Si quis autem hoc attemptare presumpserit indignationem omnipotentis Dei, ac beatorum Petri et pauli Aplorum eius se nouerit incursurum. Dat. Rome : sanctum Petrum Anno incarnationis.

Joannes Franc. Cresens Scri.

Apostoles, y Evangelistas, y los setenta, y dos Discípulos del Señor, los Santos Inocentes, y los Martyres, los Pontífices, Confessores, y Doctores, los Sacerdotes, Levitas, y Virgenes te alaben eternamente,

The setr chauncery hande.

He deserueth great chastisement that with fearefull hardynes as a foole // determyneth hymselfe in high and difficill thinges with hastie rouncell whiche // requireth long determynacion & aduise.



Het herte des rechtuerdigen, dichtet wat te antwoorden
is: daerentegen den mont der godloosen schuymet het boo-
se. De heere is verre van den godloosen: maer der recht-
uerdigen gebet verhoort hy. Vriendelyck sien verheucht
het herte. Een goet gerucht maeckt vet de gebeenten.

6

uytneemendt vroom Capiteyn der Romeynen,
werdt vermaent door synen Soon dat hy soude
Inneemen een Avantageuse plaetse met verlies
van weynigh volck: maer Fabius die niet
sonder merckelycke noodt syne Soldaten en avon-
tuerde, antwoorde, wilt gy een van die weynige syn.

7

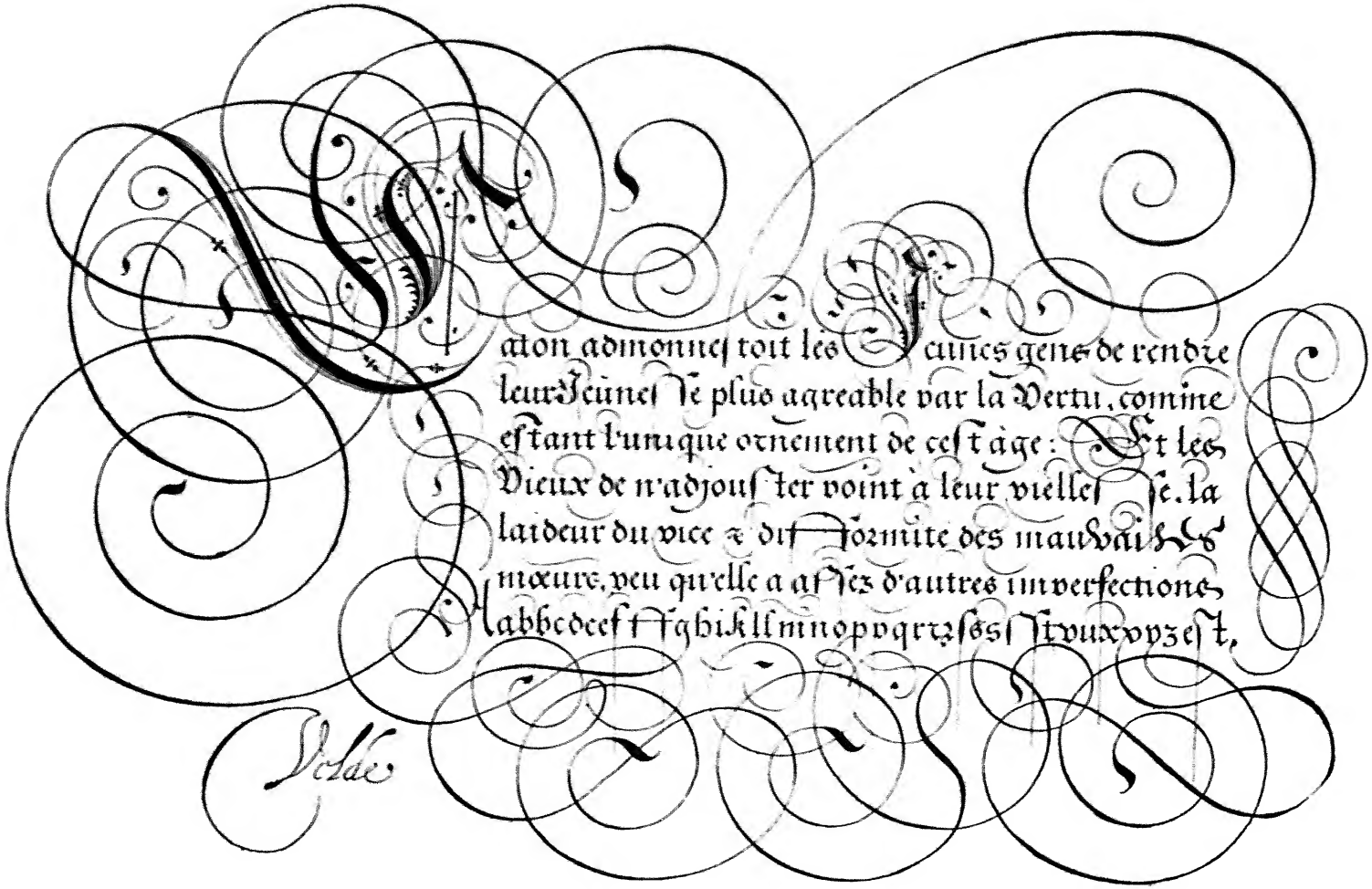
c

Dieu, qui est Verite, a defendu menterie, parquoy les menteues sont grandement a hayr. le Jeune homme qui s'accoustume a mentir, il fait voye & ouuerture a tous vices, par lesquelz la vie est maculee & enlaidie tu dois plus ouyr que parler, pource que tu ne seroys iamais repeins quand tu te tais. Comme dit le Sage.

a.b.c.d.e.f.g.h.i.y.k.l.m.n.o.p.q.r.s.t.s.s.t.v.u.x.y.z.&.

Like as the cutting of vines and other plants
is cause of much better & more plentie of ye
fruit: so the punishment of euillmen, cause
good men to flourish in a common welth.

M. Martin, Ang. scr.


Solon admonnes tout les Jeunes gens de rendre
leur Jeunesse plus agreable par la Vertu, comme
estant l'unique ornement de cest âge: Et les
Vieux de n'adjouster point à leur vieillesse, la
laideur du vice et difformité des mauvaises
moeurs, veu qu'elle a assez d'autres imperfections.
abbcdeeffghiiklmnoppqrrssstuuxyyzzet.
Solon

Grauis est et plena dignitatis dicendi
facultas, quæ plurimas gratias, firmissimas amicitias, maxima sæpe
studia peperit. Eloquentia principibus maximè ornamento est. Elo-
quentia grandis est verbis, sapiens sententiis, genere toto grauis: ma-
nus extrema non accessit operibus eius: præclarè inchoata multa,
perfecta non planè. Nihil est eloquentia laudabilius vel prestantius.

a b c d e f ſſ g h i k l m n o p ꝑ q r ꝛ ſ ſt ſt s ſ t v u w x y z.

A B C D E F G H I K L M N O P Q R S T.

V U W X Y Z.

Halts mit jederman freundlich, vertraue aber unter tausenden kaum einem. Vertraue keinem Freund, du habst ihn denn erkannt in der Noht. Denn es sind viel Freunde weil sie es geniessen können, aber in der Noht halten sie nicht: Freund in der Noht, gehen zu. auf ein Loht. Solls ein harter Stand seyn, so gehen ihr 50. auf ein Quintlein. Und ist mancher Freund, der wird bald Feind, und wüste er einen Mord auf dich, er sagets nach. Syrach im 6. Cap.

quod Nos de gratia nostra specia-
li et ex certa scientia et mero motu nostris Dedimus et Contes-
simus Ut per presentes pro nobis heredibus et Successoribus
nostris Damus et Concedimus Prefato V. N. omnia et
omnimoda bona et Catalla et alia quecunq; ac quæ sibi
ante hæc tempora pertinebant Pardonamus etiam eidem ac

shall be a poor man. He that loveth wine and
oil shall not be rich. Look not thou upon the
wine when it is red when it giveth his colour
in the cup when it moveth it self aright. Att the
last it biteth like a serpent & stingeth like an adder


This Indenture
to have and to hold
wilding zpaying
To all Vvian People. abc
dcfghiklmnopqrstvuwxyz

Person who appropriates to himself the
Reputation that arises from anothers
Performance, discovers a barrenness of
Mind, a vain glorious humour, a lazy
Disposition, and an unjust Principle.
abcdefghijkllmnopqrstuvwxyz.

Der Mensch setzet ihm wohl für in seinem Hertzen
aber vom HERRN kompt was die Zunge reden
sol. Einem ieglichen dünckt seine Wege rein seyn
aber alleine der HERR machet das Hertz gewis.
Befiehl dem Herrn deine Wercke so werden deine
Anschläge fortgehen. Der Herr machet alles umb
sein selbst willen auch den gottlosen zum bösen tag.

a b c d e f ff g h i k l ll m n o
p q r s ſ ſs ſſ t tt u v w y y z ß.

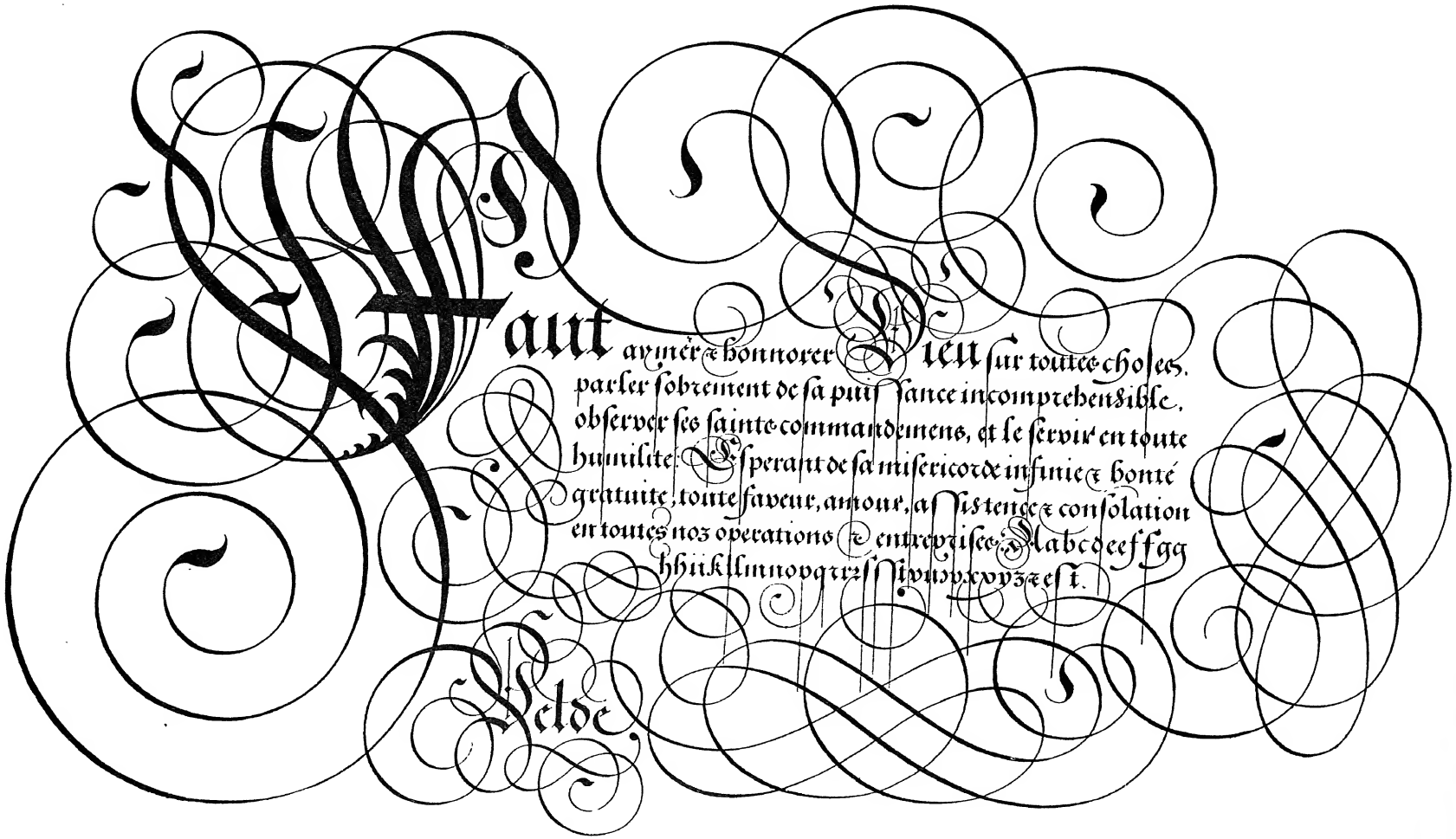
Tantam semper poten
tiam veritas habuit ut nullis machinis aut
ujusquam hominis ingenio aut arte subverti
potuerit Et licet in transito nullum patronum
aut defensorem obtineat tamen per se ipsa defen:

courroucez vous dit le Prophete & ne pechez point C'est a dire, moderez vostre ire, laquelle se pourroit conuertir en fureur, si par la victoire de soymesme elle n'estoit surmontee. Ire empesche la pensee, trouble l'entendement, offense les bons, irrite les mauuais, & nuyt a celuy qui la nourrist en soy Elle n'espargne personne condemne chascun, & blaspheme les choses sainctees. Mettons luy donc un frain entierement.

a.a.b.b.c.d.d.e.f.ff.g.h.h.i.k.l.m.n.o.p.p.q.r.2.s.s.t.u.v.x.y.z.

Descouurés en seurete vn fait de consequence a peu de personnes si vous le voulés tenir, maintenir et tranquilite a repos d'esprit; peu entre beaucoup sont fidelles, l'oeil et le parler sont trompeurs. Il se trouue peu de marque aujourdhuy pour connoistre vn courage loyal. Celuy qui a le cueur double et feint doit estre tenu pour amoureux. C'est vn tresor incomparable et admirable de rencontrer vn fidelle amy, qui nul accident ne puisse aucunement esbranler, ni se changer.

Aa bb b cc d dc e ff f fc ff gg gg h hij ll ll mmnopqurrs ss tt ssl vuvyz st sty.


Faut aymer & honnorer Dieu sur toutes choses.
parler sobrement de sa puissance incomprehensible.
observer ses saintes commandemens, et le servir en toute
humilite. Esperant de sa misericorde infinie & bonté
gratuite, toute faveur, amour, assistence & consolation
en toutes nos operations & entreprises. Abcdeefgg
hhiiklmnopqrrssttuuvxxyyzzet.
Velde

Edele Wyse Hoogh geleerde ende seer Discreete Heeren,
Den Schoutet, Burgemeesteren Schepenen ende
Raedt der Stadt Delft. Wenschet Maria Strick.
in perfecter gezondheyt, Voorspoedige en langsalige Regieringe.

Eijnde Heeren. Alhoewel ick wohl weete dat een Philosophus
veel Landt, silveren tong noch hundert pen, niet en souden bequaem
uw sprekken noch al t'malen den hoogh-weerdigheyt lof ende
danck die uw. Schuldig zijn de duysent zielen, die onder
der selver heylsame regeringe. Evenwel heb ick voorstaen my niet
te mogen uytvinden hoe wel tot confusie van mijn eigen verstandt
slechts tong ende cweken pen) te brengen een dipplethen tot
een ruberij prijcken Circel van uwe. Gelofft weerdigheyt.
Versigende alleenlijcken tgeluck dat ick in dit veel
Eerw. mans langen tijt dienstigh singhen den Kindtsloff
van der selver Vaderlijcke goedigheyt. en blijven altijt

Datum Delft den 12. October
Anno 1666.

B. E. Dienerse
Maria Strick

al zyn de loven v Wonderen des Werelts soo geacht,
En Lactat der Geesten Gaer diemen zeer cons sich roemt
Nemen aensiet t'wonder bouwt zyn Weis beecken sacht
Zy gaert al ver te boven diemen out heeft genoemt.
Zy my bekent

Schoon Antwerpen veel van cons tuyen bedywe
Gaer uw de Vaecht met eiert heeft Pallas nort geweten
De Franse tael Lyt ser cons t'Elck verwondert blywe
Want uwen groten Lot Tal menant connen metey
Van nu voortaen

v moeten stu bwyend d'ommoy lockheyt bewysey
Uwen Geest u Tong u Wen. Haer sekt s laten toemen
Ue sullen meer als zuy wonderlyck connen peysen
Be al dat heeft u Cons en uwen Taem Harlyck noemen
Tot s'Werelts end

Alt Smet Seigerie

A Sylvius.

A Dieu, toute Gloire, en Flessingue

Entordant Mon tres honoré et bien aimé Père, le desir qu'avez de sçavoir comme j'ai profité a l'escriture, m'ai osé manquer pour ne paroistre nonchalant a vous envoyer la presente, par laquelle pourtes veoir ce qu'en ai appriss parensemble mon avancement Grammairial et ma composition Françoise, Espezant n'en encourir aucun reproche, a tant apres m'estre recommande tres-humblement a vos bonnes graces, prie l'Eternel vous donner en santé longue et heureuse vie. ce 26. d'Avril Anno. 1614.

De tout vostre tres-obeissant fils.

David, Roïlands.

Nous ne trouvons pas aujourd'huy qu'aucuns plusieurs iugeans

selon leur sensualité et estans du tout ignorans de la vraye nature et immortalité de l'ame, ont

constitué leur souuerain bien en la volupté et jouissance des choses qui chatouillent le plus les sens.

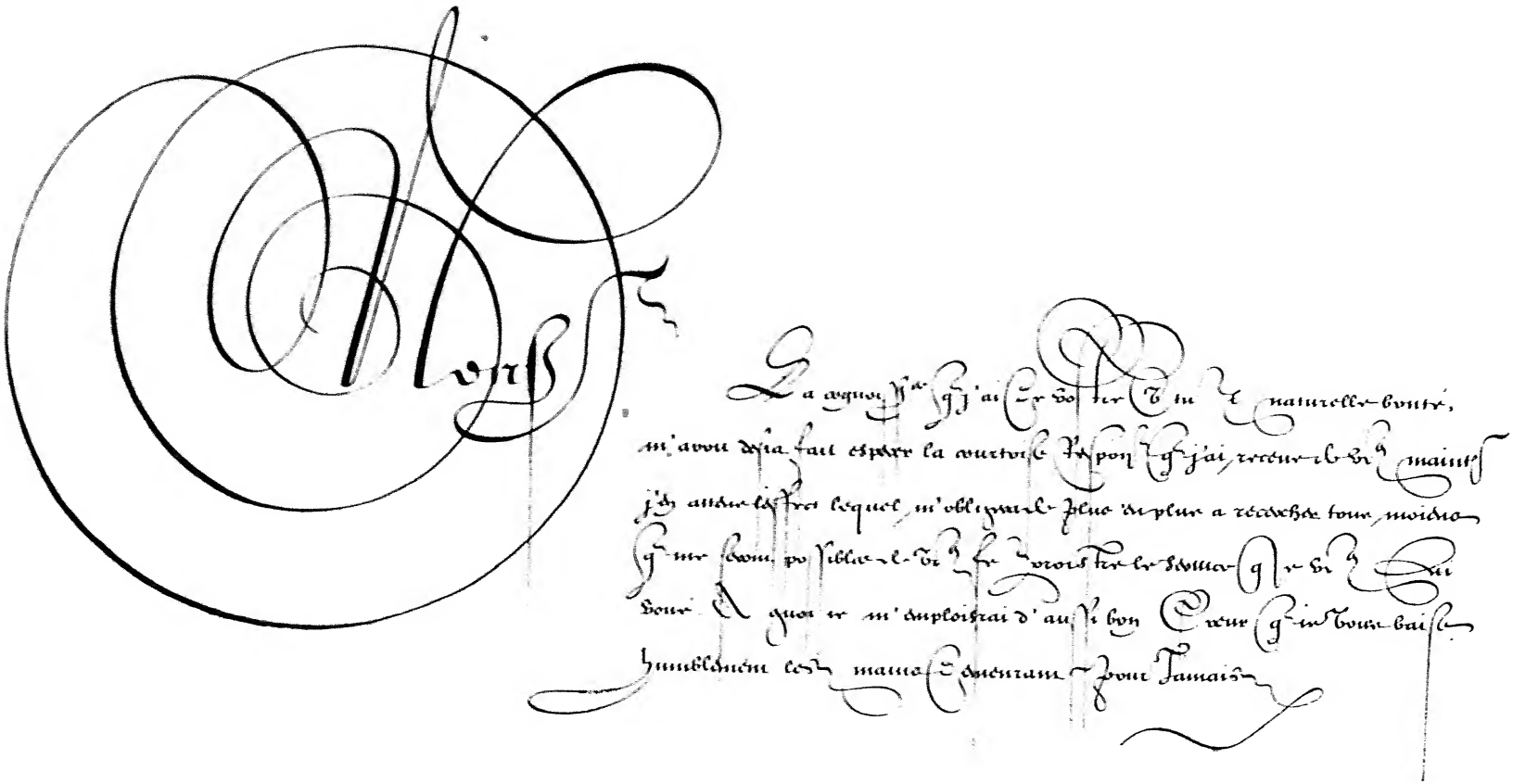
Aussy ne trouue les uns qui s'attribuoyent faussement le nom de Philosophe se sont efforez par

plusieurs arguments de persuader par leur malice de parolles graues et magnifiques disans

qu'il ne pouuoit par aucun acquerir la vertu qu'ils disoient vertueux. Mais ce qu'en dit Cicéron

contre eux pour descouurir le masque de leur impudence et les contraindre de mensonges a sçauoir

qu'une fauli par regardes seulement a ce qu'en disent les hommes aime s'ils s'accordent a leur opinion



Konsten sijn over al in swackede; daarom
laat ons de nederstichbijt onbelsen om
ons gemoed te verreiden met soodanige
konsten, die de dieven ons niet konnen
ontrooven, dide geen ongeluck sal oor-
saeck sijn vande selve te verliesen.

Secretarye hande.

Gyue not that whiche is holy vnto doggs, neither cast ye your pearles before swyne, least they treade them vnder their feete. and the other turne agayne and all to rent you. Aye and it shalbe geuen you. seke and ye shall fynd helpe

a b c d e f g h i k l m n o p q r s t u y
y z ſ ſt ſſ w ct.

We require and commande you whose names are hereinmentionde
to come and make your appearance at our manore of newe
Warmingstone immediatelie upon the viewe of this our
warrant and strait commandement to answeare unto all yj

Caramaços encendidos y espinas quemadas que rechiman sobre el fuego se pueden llamar las risas y adulaciones del hombre loco. y assi es vanidad y locura la alabança que viene de su boca. Por tanto es mejor oyr la correccion y amonestacion del hombre sabio y prudente, que no las canciones y lisonjas de tales aduladores y locos.

La b.c.d.e.f.g h.i.k.l.m n.o.p.q.r.ſ.ſs.ſs.ſt.ſt.u.x.x.y.y.y.z.

letra antigua
testo Yglosa.

Spes Vnica

SI ALGVNA VEZ PENSAMOS algun bien. sepamos que el espiritu santo mora en nosotros aquella hora. Y si porventura pensamos alguna cosa de mal: señal es que el Espiritu santo se nos partio como indignos de su gracia.

A.B.C.D.E.F.G.H.I.K.L.M.
N.O.P.Q.R.S.T.V.X.Y.Z
a.b.c.d.e.f.g.h.i.l.m.n.o
p.q.r.s.t.v.u.x.y.z.

Nacido el infante. que el cielo rescata. Y mas que diamante. ni sol ni que plata. con se muy constante. su madre lo tracta. puesto en pesebre: medio derrocado.

A.B.C.D.E.F.G.H.I.K.L.M.N.
O.P.Q.R.S.T.V.X.Y.Z

A.a.b.c.d.e.f.g.h.i.l.m.n.
o.p.q.r.s.t.v.
u.x.y.z

IOANNES DE YCIAR EXCVDEBAT CESARAVGVSTE. ANNO DOMINI. 1.5.4.8.

i.d.u.

F

PRINCIPIO
PARA LOS PRIVILEGIOS QVE
SE ESCRIVEN EN PERGAMINO
EN LA SECRETARIA DE
LA CAMARA DE SV
MAGESTAD

El espacio desta quadricula se dexa en blanco para el sello Real
En Madrid me escrivia Casanova

Nihil est tam amabilius uirtute, nihil quod magis al-
liciat homines ad diligendum. Quippe cum prop-
ter uirtutem & probitatem, etiam quos nunquam uidi-
mus, quodammodo diligimus. Cuius ea uis est, ut
eam, quod maius est, in hoste etiam diligamus.

A a b c d e f ff g h i k l m n o p q r ſ ſs t u x y z.

Regiæ.Catholicæ.Maiestatis.priuata
lege Bruxellis.Anno.Dom M.D.LXIX
die XIII.Febr.lata & firmata; *J de Langhe,*
sub graui mulcta sancitum est, ne quis
hoc Clementis Perreti opus imitetur, vel
quoquo modo imitatum toto proximo
sexennio citra Christophori Plantini
voluntatem distrahat

DOMINE DOMINVS
noſter quam admirabile
eſt nomen tuum in vniuerſa
terra. Quoniam eleuata eſt ma-
gnificentia tua ſuper cœlos ⁂
Creſcius ſcrib.

DOMINA MEA Sancta Maria. me in tuam benedictam fidem. ac singulàrem custòdiam & in sinum misericordiæ tuæ. hódie. & quotidie. & in hora éxitus mei. & animam meam. & corpus meum tibi commendo: ómnem spem meam & consolatiònem meam. omnes angustias & miserias meas. vitam & finem vitæ meæ tibi committo; ut per tuam sanctissimam intercessiònem. & per tua merita. ómnia mea dirigántur. & disponántur ópera secúndùm tuam. tuique Filij voluntàtem. Amen

Iustificati ergo ex fide pacem habeamus ad DEUM per Dominum nostrum IESUM CHRISTUM. per quem habemus accessum per fidem in gratiam istam, in qua stamus, & gloriamur in spe gloriæ filiorum DEI. Non solùm autem: sed et gloriamur in tribulationibus, scientes, quod tribulatio patientiam operatur, patientia autem probationem, probatio verò spem. Spes autem non confundit, quia Charitas DEI diffusa est in cordibus nostris, per Spiritum sanctum, qui datus est nobis. Ut quid enim CHRISTUS, cùm adhuc infirmi essemus, secundùm tempus pro impiis mortuus est:

P

aulus vinctus Christi Iesu et Thimotheus frater Philemoni dilecto et adiutori nostro
et Apphiae carissimae et Archippo commilitoni nostro et ecclesiae quae in domo tua
est gratia vobis et pax a deo patre nostro et domino Iesu Christo. Gratias
ago deo meo semper, memoriam tui faciens in orationibus meis, audiens charitatem
tuam et fidem quam habes in domino Iesu, et in omnes sanctos, ut communicatio
fidei tuae evidens fiat in agnitione omnis operis boni in Christo Iesu. Gaudium
enim magnum habui et consolationem in charitate tua quia viscera sanctorum
requieuerunt per te frater. Propter quod multam fiduciam habens in Christo Iesu et

Rimuoui da te la prauità de la bocca, et la peruersità de la labra
discosta da te Gliocchi tuoi risguardino al dritto, et le palpebre
tue dirizzino auanti à te, Pondera la strada de piedi tuoi, et
e tutte le vie tue siano stabilite. Non declinare à la dextra,
ne à la senestra, ma rimuoue el piede tuo dal male.

A a b c d e f g h i k l m n o p q r s ſ ſt t u v x y y z z &

Capitals Lrs.

A. A. A. A. A. B. B. B. B. B. B. C. C. C.
D. D. D. D. E. E. E. E. E. F. F. F. G. G.
G. G. H. H. H. H. I. I. I. I. I. K. K. K.
L. L. L. L. L. M. M. M. M. N. N. N. N.
O. O. O. P. P. P. P. P. P. Q. Q. Q. Q. Q.
R. R. R. R. R. R. R. S. S. S. S. T. T. T.
T. T. V. V. V. V. V. V. W. W. X. X. X.
Y. Y. Y. Y. Z. Z. Z. Z.

Z.

Small Lettres

a b c d e f g h i k l m n o p q r ſ s
t u v w v x y z Z zz & & &
a b c d e f g h i k l m n o p q , ſ s t.
v u w x y z z & & & &
a b c d e f g h i k l m n o p q r ſ s t.
v w u w x y z & & & &

Lettres doubles, & liees

ee ee ff ff gg gg ij ll m mm rr ſſ ſs tt w.

Lettere Piaceuolle.

Demostene dice, che a nobili, & honesti huomini in prima si cõuiene la beltà del volto, & la moderazione dell'animo: & che queste due parti hanno bisogno di fortezza: & che l'altre dilicatezze, & lasciuie hanno grazia nell' herbe, & fiorj.

A B C D E F G H I K L M N O P Q R S T V.

EPIGRAMMA

Demisso ingemuit Perreto Belgica Pubes :
Artem morte viri questa periere simul.
Hactenus : et merito. sed iam sedabitur ille
(Ad Calamum, HOVTHVSI, te praeeunte) dolor.
Tu damna haec pensas Tabulis, quàs mille recludit
Scribendi Veneres ingeniosa manus .
Quid? pensas dixi? longè immò clarior isthoc
Æuo Charteolis victor es in Stadijs .

Nam quis non stupeat, pulchræ modò qui artis amator,
Egregium hoc Pennæ luxuriantis Opus ?
Crede mihi, a te vno posthac pendere Juuentus
Eliget, & ductus non nisi amare tuos .
Sed scin' quæ maneat te, HOVTHVSI, gratia facti
Præmia quæ et dextræ pennipotentis erunt ?
Nempe hæc : Terrarum diuersas Penna per oras
Impete pernici te vehet Artifiem .

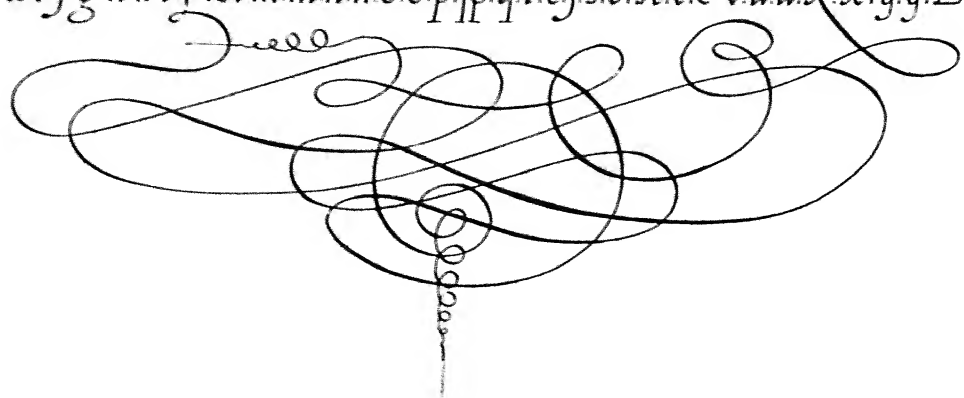
Ger. Subecinus van Corck.

Il ne fault pas porter impatiemment ce que l'on ne sçauroit vaincre par force, ne par conseil, comme la mort & autres choses. Mais il conuient estimer qu'il ne nous aduient choses nouuelle, qui soit contre la condition de tous mortelz. Que nous sert il doncques de lamenter & plorer sinon, que nous sommes veus plus legers & inconstant. Le Sage donne aussi ce remede contre les vices.

a.b.c.d.e.f.g.h.h.i.i.k.l.m.m.n.n.o.o.p.p.q.q.r.r.s.s.s.s.t.t.u.v.u.x.x.y.y.z.z.

Si ton amy t'a faiche en quelque chose, en quoy tu n'es pas grandement offence, tu le dois porter de bon cueur. Il y a des gens que pour la moindre faute du monde n'ont point de honte de rompre vne grande & longue amitie mais ilz ne sont pas parfaictz amys, car le vray amy supporte l'imperfection de son amy, & en endure iusques au bout.

a b c d e f g h h i y k l m m n n o o p p p q r r s s s s t t v u u x x y y z.



Calografia enseña à dibuxar, delinear, ò sea escribir con ayre gallardia y perficion las letras grandes y pequeñas de nuestro abecedario, siguiendo el caracter y buen gusto de los famosos pendolistas, de modo que quando se escribe con caracteres bastardos, no se dē los Cancellarescos, ò al contrario, porque cada especie de letra, por exemplo la Romanilla, Grifa, &c. tienen sus abecedarios con cierta figura y delineacion accidental con que se diferencian unos de otros.

-: Redondillo :-

En el campo me meti=
alidiar con mi desseo,
comigo mismo peleo
defiendame Dios de mi
Si yo mismo me doy
-: guerra, y :-

A a b c d e f f g h ſ i j l l m
n o p q r ſ s t v u x y y z z
Fr. Fran. Iucas. Año 1570

BASTARDO.

O clementissimo y benignissimo Jesu enseñame, endereçame, ayudame señor en todo. O muy dulcissimo Jesu quando tu visitares mi coraçon alegrarse han todas mis entrañas. Tu eres mi gloria y alegria de mi coraçon: tu eres mi esperança y mi refrigerio enel dia de mi tribulaciõ, y trabajo.

Frãy Lucas lo escreuia. Año M. D LXXVI.

Preceptores non solum
carere crimine turpitudi-
nis, sed etiam suspicioē
oportet. Quos enim dili-
git Dominus corrigit,
et quasi pater in filio,
complacet sibi. Nihil fe-
dius preceptore furioso.

Eternitie is the
entire and perfect Possession of a Life togea:
ther and att once that never shall have end
But how can that be difined which hath no
Limit It is a Circle running back into itself
whose Circumference is without end.

Knowledge is the treasure of the Minde but Discretion is the Keye without which it lyes dead in the dulnesse of a fruitlesse rest The practicque part of Wisdome is the best There is a flowing noblenesse some are graced with sarre transcending the motions of a timed studie

Alfabet Français

a a, b b, c c c, d d d, e e,

f, f f ff, g g g, h h, i j j, l l

m m m, n n n, o o p p, q q, r r

s s s, t t t, u v w, x x x,

y y, z z k, ch.

Alfabet Bâtard

a a, b b, c, d d d, e e e, f f ff.

g g g, h h h, i j, l l l, m m m.

n n n o o, p p p, q q q, r r r, s

s s t t t, u v v, x x x y y y

z z, ch ch ch

De' sopradetti tre' Tratti, siano false, ò
uero imaginatiue, & non
cauate dalla esperientia
geometricamente,
per
esser' impossibile misurare
effettualmente vna cosa si piccola, hò
Voluto aprire il modo ritrouato da me,
co'l quale hò uisto chiara-
mente esser
cosi.
Et però, uolendo uenire alla prat-
tica, e uedere per esperien-
tia le sopradette misure,
potrete pigliare
Tna

Benche in parlamento non uengon mai
accompagnate cō quelle sopradette
che hanno il punto
di sotto.

¶ La distantia de l'una lettera à l'altra de-
ue essere, quāto è lo spatio fra le due gā-
be del. n.

Musa mihi cāusas memora ꝛc

¶ La distantia dall'una parola à l'altra
ha da essere tanto, che ui entri un
.ò. in questo modo.

Virtuto fortuna comes.

¶ La distantia dall'un uerso à l'altro deue
essere (quanto alla uera ragione) lo
spatio di doi corpi. Come uedete.

Omnipotens sempiterne Deus, fundamentum omnium virtutum amator, et conseruator omnium in te sperantium, piissime consolator omnium ad te clamantium qui celum et terram de nihilo fecisti vniuersum mundum pugillo conclusisti naturam humanam mirabiliter vnitiue assumpsisti, &c Crescu.

IN nome di Christo noi siamo illuminati, perche lui e la vera luce del mondo, che illumina ogni huomo che uiene al mondo, come disse ego sum lux mundi. Et San Giouanni dicea. Erat lux uera quæ illuminat omnem hominem venientem &c Crescius Scribeba.

55. 56

Piu degnibile esser la bona fama, che le molte richezze, et bona gra:
tia, piu che argento et oro; Il richo et il pouero si incontrano: il fattore
de tutti loro, e il Signore. Lo astuto preuede il male, et se asconde. ma
gli semplici trapassano receuendo danno. Per lhumilita et timore
del Signore, vengono richezze, gloria, et vita sine labore mbil.

Apres l'honneur de Dieu. la reuerence de tes parens t'est commandee tant par la loy diuine. que par tous les Sages. laquelle reuerence ne gist pas seulement en honneur exterieur. mais aussi en amiablee. Beneuolence. seruice. & assistence Ce commandement doit estre soigneusement persuade aux ieunes enfans. afin qu'ilz le gardent. come tesmoigne S.P.

a a b c d e f g h i k l m n o p q r s s t t u v x x y z

ROBERT Roy de Sicile disoit
en tout qu'il aimoit mieux ses livres que sa
couronne et qu'il avoit plus d'ayr la doctrine
et science par luy acquise en la lecture des bon-
nes lettres que les honneurs et richesses de son
Royaume.

Marie Stric.

LE TRAITÉ NEFORME

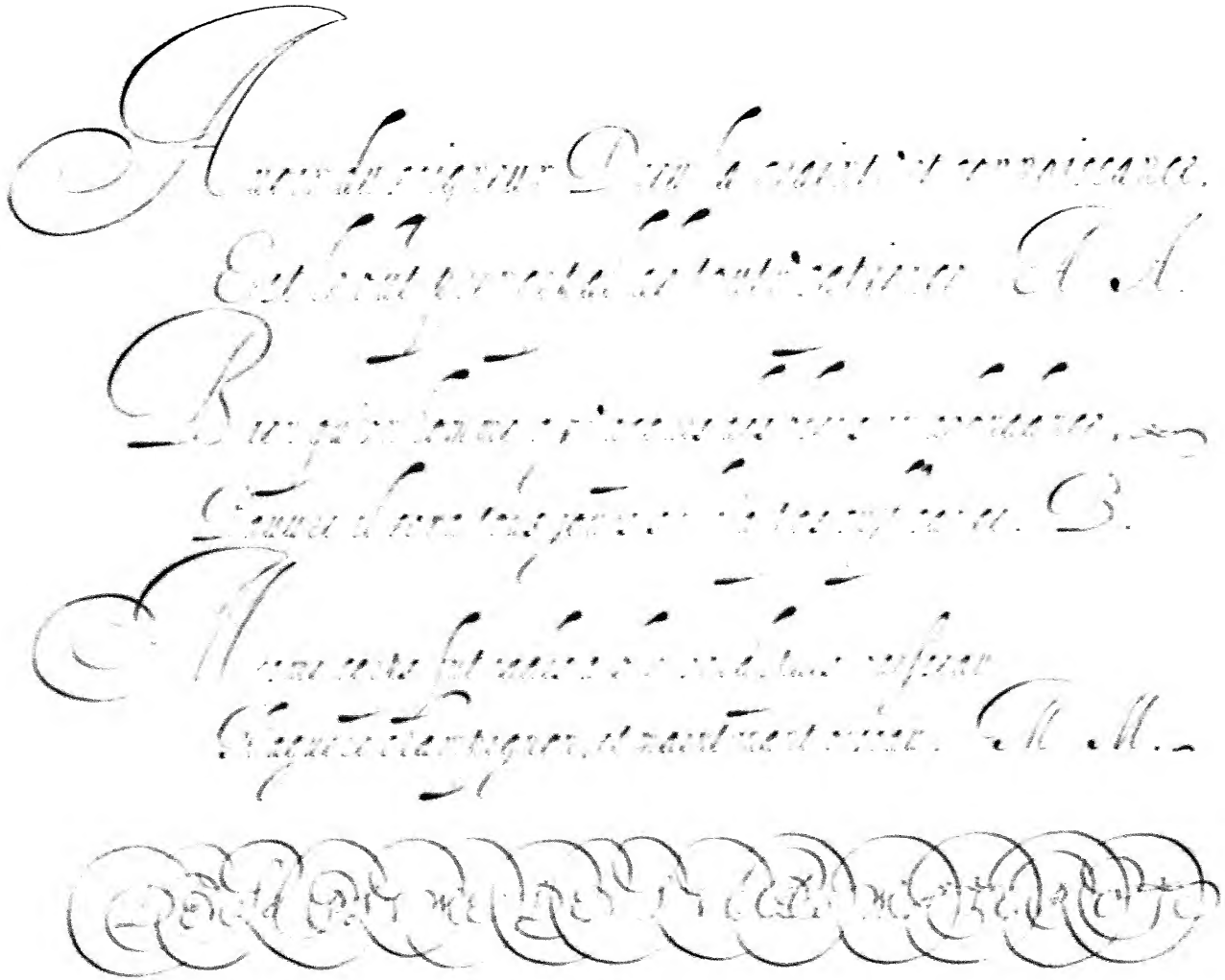
DONT LES RICHES SE DOIVENT

Tous les plus grands biens du monde sont parsemez d'ennuits et de sollicitudes et n'y a condition en la vie humaine plus redoutable que la prospere. Pour garantir nostre felicité nous auons besoin d'vne autre felicité et pour les souhaits acomplis il faut fere d'autres souhaits. Car tout ce qui auient pour le regard de ceste vie pend à vn filet. Rien ne prend plaisir aux choses qui douuent tomber. Donc tres-miserables sont ceux qui amassent auec trauail ce qu'ilz ne peuuent garder auec grand soing

CONSIDERATION

Le honor due tuis parentibus nonne studiosius te hoc con-
descendamus tui te modo commendabilem reverentiae, ut
honestatem sui parentis, quod tu ex domo vel et ad
vicem donat non oculis ac et ceteris but principal-
bumque tuae tu parentis vestra sed nisi ut trumite
te brunt in de tuis manibus cum, vestra ne haus

Ut Dunce et Stert



Não admitem as sciencias aquam
com desejos a ellas se não applica por
que mal se compadecem impenhos
do entendimento com distrahimentos
da vontade

Ainda q̃ hum homem seja senhor
do mundo, se não for dos seus appeti
tes pode se contar entre os mais infe
lices, porque do desamparo do espirito de
pende a felicidade da vida

Charron

K

Miserere mei Deus secundum magnam misericordiam tuam. Et secundum multitudinem miserationum tuarum dele iniquitatem meam. Amplius lava me ab iniquitate mea, & a peccato meo munda me. Quoniam iniquitatem meam ego cognosco: & peccatum meum contra me est semper. Tibi soli peccavi, & malum coram te feci: ut justificeris in sermonibus tuis, & vincas cum judicaris. Ecce enim in iniquitatibus.

La Mercantile Romana

Prima di Cambio.

A uso per questa prima di cambio pagate al mag.co
m. Thomasso Cipriani [illegible] Romano [illegible]
cinquecento ottanta d'oro in oro per la valuta qua dal
Messer Lucio di Lentuli Romano et ponetelj a conto
nostro Et fatto il pagamento avisatene, bisognando che di al
tre tanti vi facemo Creditori. Christo d'ogni mal vi guardi

Di Roma. Al. xxviij di Luglio M D [illegible]

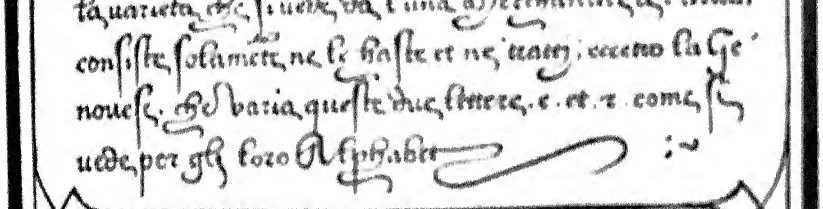
Ioannes Baptista Palatinus Ciuis Romanus scribebat.

A a a b b c c d d e e f ff g g h h j k k l m m n n o o o
p p q q r r ſ ſſ s t t u u u x x y y z z z & [illegible]

Decchanthle Milanese

Quel poco che occorre dire sopra le lettere Decchanthli (Conciosia che si imparino piu per pratica che per regola) è questo, che tutte quelle che han corpo, nascono dal quadro perfetto. Et la penna vuol esser temperata tonda senza cantoni, et no ciorma, per che questa lettera vuol tondeggiare et esser dritta senza dependentia alcuna. Et la varietà che si vede da l'una a l'altra consiste solamente ne le haste et ne i tratti, eccetto la Genouese, che varia queste due lettere, e. et. r. come si vede per gli loro Alphabeti.

Principij onde si formano le lettere,



Tutte le sopra scritte lettere si fanno ad un sol tratto di penna, Eccetto queste. f. p. t. che si fanno in doi. Et questa d'una sola f. m. t.

A. a. b. b. c. d. d. d. Lettera Mercbantesca. e. e. f. f. g. h. h. h. h. i.

Gallo di Bartholomeo Nerbiandi et Lorenzo Malegonelli et Compagni
di Lione fron dare gr di xx domi di Ottobre per la valuta di tanti drappi ba-
uti gr di detto f somma et quantità di Duc. nouecenti dd di Camera
cqli Dinari sono da fagaesi p tutti et sopradetti Come in gr appare per li
ricordi nri Et piu deno dare gr di dd per somma et quantità d'una
promessa fatta di du. Quattro cento dd di camera cqli sono p la valuta
di fanni fanni monadoni bauuti gr di dd cqli sono da fagaesi p n. ag

h. ll. l. m. n. o. p. Ragione dell'Fare. q. r. s. t. u. x. y. z.

Alcuno à diuentar buono non incomincia, se a la sciare il malo non si dispone. Parimente, chiunque uuole ascendere la scala, prima il piede leua da la terra: cosi nella diuina scuola nõ si puo dare principio al bene, se non col prima togliere al male &c. Crescius scribebat.

Ogni huomo, che opera male ha in odio la luce, et non uiene alla luce acciochè, l'ope sue maligne non siens manifeste et riprese. Mà colui che segue la uerità uiene alla luce acciochè, l'ope sue siens chiare perche le sons fatte in Dio. Crescius scribebat

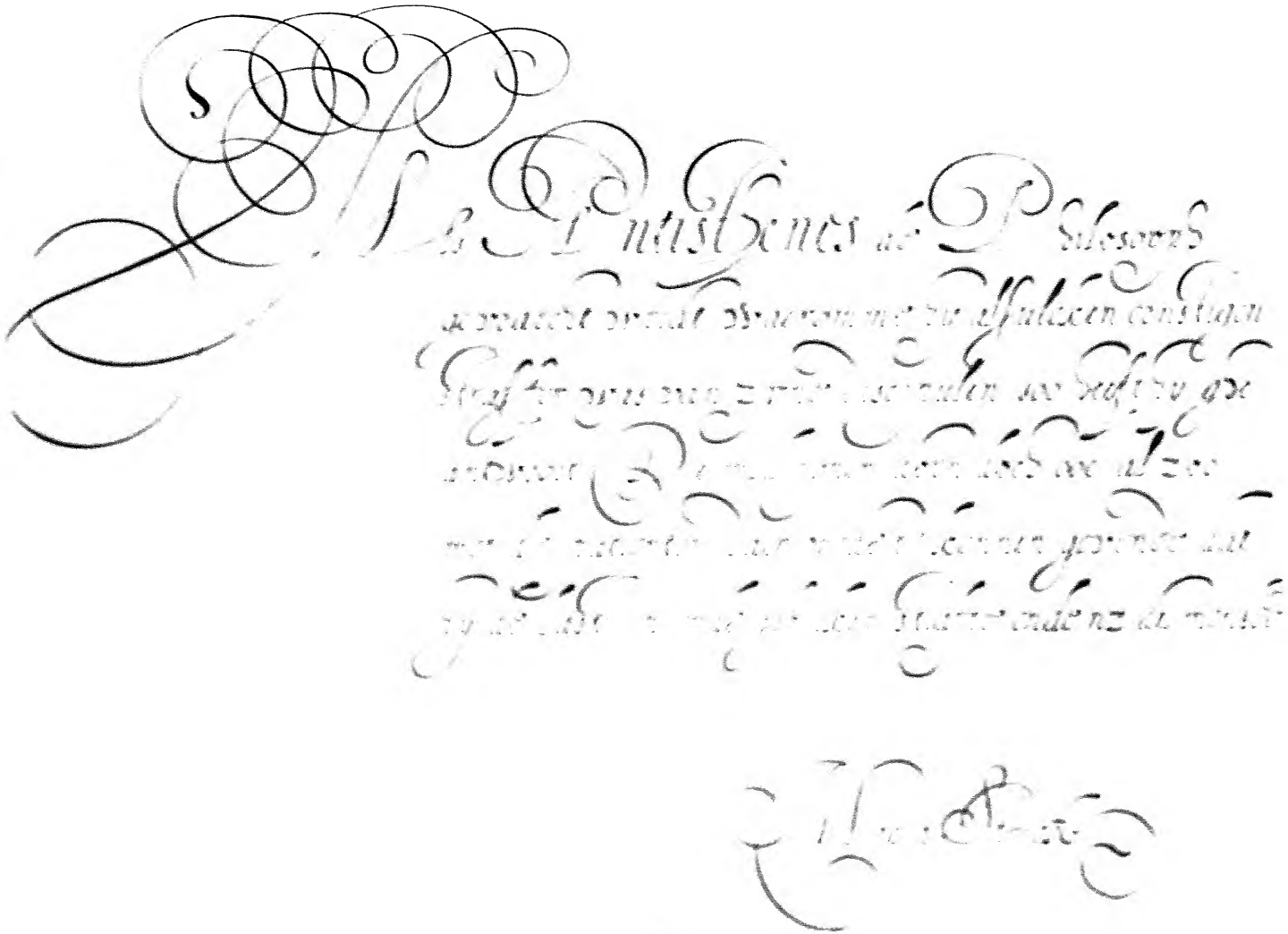
D. Franciscus Lambergus Pictaviensis apud Hierosolymitanos Verbi Almonitus

Plurima Poetarum referunt tibi poemata Musæ
Qui non Poemata tantum pectoris in arte
Sed quod maius opus, tu affatus Numinis aura
Fecisti, cœlestem animum, sectorumque celebras.
Quisque tenebrarum est in cœlo pectore lustrans
Ostendens populis, quæ sit via vera Salutis
Multo istis Francisce bonis, relique Beatus
Suspeme dum corpus curas animumque serenas.

Tuus Vehemens

Ad Doctiss: Clarissimum Virum Dnu Petrum
Carpenterum Scholae Westminsteriensis Rectorem
Integerrimum.

Non levis est operae mercem praeferre Juventae.
Idque Tyrannoppei ducere tentis aquis
Juventus qui ludi maculatur pulvere juventus
Inter curratos qui tenat ore choros
Hoc Carpenteri nec tantum hoc optima praestas
Dum nullum fructus tempus abire jines
Te jucunem et vobis vobis scribere ludus
Quidque opus est alys hoc vobis praeter opus.



Monsieur Guillaume Sylvius Auditeur
des Garnisons de Heusden.

Mon Seigneur. Je ne doute point que vous ne sachiez
le bonheur que j'ai eu de vous servir pendant le temps
que vous avez été en Hollande, et que vous ne
le trouviez bon. Je vous en remercie humblement et vous
en demande la continuation. Mais je
ne saurois sans ingratitude oublier que vous en avez pour
moi, et que vous avez voulu me faire
l'honneur d'avoir pour moi de l'amitié et de vous employer pour
moi en mes affaires.

Datum Delft le 2 de May
An. 1666.

Votre très affectionné
serviteur
Maria Strat

Recommande donc qu'avant toutes choses
on face des Requestes Prieres Supplications et actions
de graces pour tous les Hommes qu'les Roys.
pour tous ceux qui sont constitues en Dignite.
afin que nous puissions mener une vie paisible et
tranquille en toute pieté et Honnesteté.

[illegible] facile à imiter pour les femmes.

Nous deuons peser et estimer les biens et faueurs que nous receuons de Dieu auec nos biens temporels beaucoup plus que tous les maux que nous pouuons receuoir aduenir.

Entre les seruiteurs la pauureté est [illegible] plus sage, [illegible] et abreuue ceux qui estiment [illegible] [illegible] procedent de richesse et de la pauureté.

[illegible]

All Ill.mo et molto Sig.re Lelio Forestiere

Io so che V.S. Ill.ma è così compita di gentilezza et di nobilissimi costumi quanto sia di dottrina, et d'ogni altra bellissima virtù et che non potrò in questi pochi versi stendermi secondo il desiderio mio nelle sue pregiate qualità ma gradisca al presente la servitù et osservanza mia diuotissima a' meriti suoi et insieme il carattere che tanto le piace et ch'ella scriue così bene. Et io bacio le mani di V.S. Ill.ma Lodouico Cuzione scriueua in Roma

Per Re. Uno de gli amici di Pistandro, gli domandò qualche quantità di danari per mantenere alcuni suoi figliuoli, a cui fu dato subito più di cinquanta talenti, quali era grandissima somma, allhora disse Perite, dieci talenti o Signore, erano assai. Rispose Pistandro, assai certo era à te il receverli, ma non assai à me il dare.

CAROLVS DEI GRATIA

Magnæ Britanniæ, Franciæ et Hiberniæ Rex fidei defensor

Christianissimis atque Illustrissimis Principibus, Ducibus,

Comitibus, Baronibus, Strategis Urbium, Portuum, Viarum,

Locorum, Fluviorum, Prædiorum, Omnibus, et singulis Archi-

episcopis, Episcopis, et Magistratibus quibuscunque, Salutem.

Qui has nostras ad vos perlatas litteras Nobilissimus et Honora-

tissimus Dominus Caroletus Demetrius natione Græcus,

vos et ex variis testimoniis fide dignis certo accepimus, ex Achaia

Peloponnesi præclaris maioribus ortus, Qui cum in Co

Traitemens se marquent anciennement de la grande superfluité des
Richesses, disant qu'ils banissent comme sels culsent esté immortels, et
se nourrent en cuisine comme sels cuisent en bien peu de temps a cuire. Mais
les nouveaux acquisteurs comme magnifiques et dispensieux comme mecanis
ceux aucunement leurs maistres qui portent sur le dos des charges dont
ils surgent et ne manger que les bons. Et comme a leur mesure est que
ce secondaire et nouveau deux remanie ne se se nourrent de la pastrie
[illegible]

Vous estre acquis le los d'vn Hercule indomptable
De lauriers des enfance auoir le front semé.
Par clemence & douceur estre des bons aimé.
Vous rendre par justice aux meschans redoutable.
En vos serments iurez vous monstrer veritable,
Vous voir Pere du peuple à bon droict estimé.
Auoir releué seul vostre Estat opprime
Lors que tous presageoient sa cheute inuitable.
SIRE. ces faicts sont grands. & tres dignes de vous.
ROY: le plus grand des Roys. que vous surpassez tous
Mais quand vostre bonté d'une aureille abaissée
Entend des plus petits la suppliante voix.
Vostre grandeur par vous est autant surpassée.
Comme vous surmontez en grandeur tous les Roys.

SOCRATES estant mandé du Roy Archelaus, à fin qu'il l'allast trouuer, luy promettant de grands tresors. Il luy manda que la mesure de farine se rendoit en Athenes vn double, & que l'eau n'y coustoit rien. Par ainsi encores qu'il semble que je n'aye pas beaucoup de biens si en ay-je assez puis-que je m'en contente. Aussi dit Menandre. Pain pour manger & eau pour boire en somme, Sont seulem.t necessez à l'hõme. La suffisance et mediocrité sont au lieu de grande cheuance, et cause de la tranquillité d'esprit.

De Cuuyrat

TO THE READER

GENTLE Reader Master nor Professor of Writing I may be Censur'd as an impertinent Intruder into an other mans Province by publishing this my unpolished Essays I did not purpose at first either a Book or a Publication but have been prevailed with herein beyond my premature intention Yet I have had Direction & Delight in composing, if any one shall receive Pleasure or Profit in perusing or imitating these imperfect Ideas, it will afford a Satisfaction Beyond imagination to ye Author of y^m

Regnum cœlorum, regnum felicissimum, regnum carens morte & vacans fine, cui nulla tempora succedunt per ævum, ubi continuus sine nocte dies, nescit habere tempus, ubi victor miles post laborem denus in stabilitatis cumulatur, nobile perpetuæ capiti amplectente corona. Utinam remissa peccatorum mole, me ultimum servorum CHRISTI judicet divina pietas hanc carnis sarcinam deponere, ut in sua civitatis gaudia æterna repausandus transeam, sanctissimis superiorum choris interessem, cum beatissimis spiritibus gloriæ conditoris assistem.

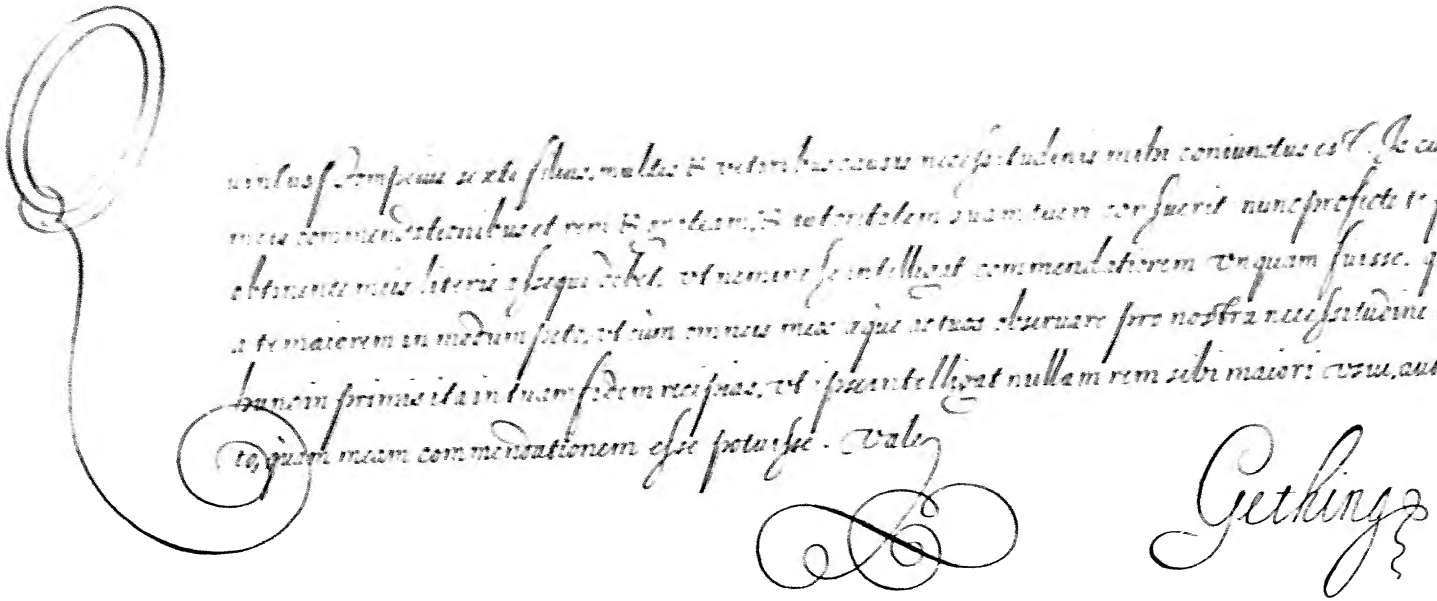
A B C D E F G H I K L M N O P Q R S T V W X Y Z. ETC.

Antiochus in venatione quadam, dum feras insectatur, ab amicis et famulis aberrat, casamque hominum agrestium in propius intravit. Cum autem inter cœnandum regis mentionem fecisset, responsum est illi. Regem aliquem venum esse, sed cum plerique negotia amicis imperatis committere plurima nactiuere, saepeque res necessarias emittere, quod venationis nimium studiosus esset. At tunc quidem tacuit, sed postero die, cum prima luce satellites ad casam venirent, et allata purpura ac diademate agnosceretur. Ait, inquit, die, quae vos mihi adiunxi, heri primum veros de me sermones audivi. Vtinam eadem modo et alii Principes de his vitiis, quae in plerisque aulis nimis usitata sunt, saepe admonitiones audirent et laudatissimi regis Antiochi exemplum imitantes, ea clementer agnoscerent, et emendarent.

Aa aa bb cc dd ee ff ff gg hh ii kk ll ll mm mm nn nn oo pp pp qq rr rr ss ss tt tt vv uu ww xx yy zz.

Se ver com os olhos corpo:
raes o artificio, e fermosura das cre:
aturas, e os Metaes, e pedras preciosas
compostas de terra causão tanta a:
legria á vista do coração humano;
que alegria, e contentamento será ver
a fermosura dos Anjos, e Bemaven:
turados, e a infinita belleza do Mes:
mo Deos.
Se de ouvir o som, e musica da voz hu:
mana, e harmonia dos instrumentos,
se recebe tanta suavidade que fica o
homem suspenso, e perde o sono, e comi:
da por este gosto; que suavidade será
ouvir com os ouvidos da alma os can:
tos, e melodias, com que os Anjos
louvão, e glorificão a Deos.

Na gravidade, e valentia do gesto com que o Artifice compoem a imagem lhe infunde o espirito. O retrato de hum Prinçipe naõ se inculca sómente pela eminencia da Coroa, tambem se dá a conhecer pela sobreanía da Magestade. O venerável aspecto, e decente gravidade andaõ annexos ás mayores virtudes: ou para se inculcarem cegas, ou para se divizarem sobreanas: De pouco importa a fidalguia se tenho para os agrados da vontade, se desmerece pelo feitio, o que outro mais inferior a vulta pela imagem. Andre



uentus, sempiuus ut ita dicam, multis et potissimis causis necessitudinis mihi coniunctus est. Qui cum antea
meae commendationibus et rem et gratiam, et veteratorem suam tuae consuerit nunc profecto te procuratio
obtinuisse meis literis assequi debet, ut nemo se intelligat commendatiorem tuquam fuisse, quamobre
a te maiorem in modum petit, ut iam omnes meae atque ut tuae obseruare pro nostra necessitudine debeas.
hunc in primis ita in tuam fidem recipias, ut id praestitisse nullam rem sibi maiori usui, aut ornamen-
to, quam meam commendationem esse potuisse. Vale

Gething

plants and other creatures, haue their growth and encrease to a period, and
then their declination and decay: except onlie the Crocodile, who euer growes bigger
and greater, euen till death. For haue all passions and perturbacons of mans
minde: their intencons and remissions, encrease and decrease: except onlie
malicious Reuenge. For this, the longer it lasteth, the stronger it waxeth

Jehoua es mi Pastor
no me faltara: En lugares
de yerua me hara yazer: junto
a aguas de reposo me pastoreara
hara boluer mi alma guiarme sa
por sendas de Justicia por
su Nombre

Spem locat in Te Domine,
Qui novit Tua quod fines
Vis careat, Nomen adorat
pijs Et precibus honorat
Ergó novum ferte melos
Regi, Qui manibus Coelos
Et mare, terramq; creavit.
Bonis undique decoravit
Qui miserator, miserûm
obliviscitur haud, verum
Sanguipetas perdit atroces,
Et gentêm Juvat ope voces.

Mitior ò adspice me, hostilesq; dolos deme,
frange minas perde tumentes Cruento facinore gentes.
Hostis Jo jam Capitur, Passis retibus ambitur,
Ipse suâ fallitur Arte, jacens per sola vaga marte.
Gloria Patri Superûm Cunctarum Domino rerum Unigenæ gratia Nato, Decus Pneumatiq; Sacrato.

ΔΕΚΑ ΛΟΓΟΣ.

Οὐδὲ θεοῖσι Θεῷ ἰδίῳ σὺν προσκύνει ἄλλοις. α
Ἄπνοον οὐ χρόμῳ ποιήσεις παντὸς ἄγαλμα. β
Μήποτε μὴν μείως περιλάμβανε τοῦνομα θείον. γ
Εὖδομα ἡθήσεις καλὰ πανοῖς πάνε πόνοισι. δ
Ἄχρι ὀρεωλουμίω γονέων καὶ ἄζε καθήκω. ε
Οὐδένα ἀνθρώπων θανάτῳ δόλοιν ἐφονεύσης. ζ
Σύζυγον ἠδ' ἑτέρην λέκτρων καὶ μηδὲ βεβήλω. η
Κλέμμα μὴ πρήσσειν παλάμας ἀπὸ πάντος ἐπέξης. θ
Μαρτυρίαν μὴ μαρτυρ μὴ ψεύδεο ἔσσο. ι
Εἴδεν θ' ὅλ μάλοις μὴ τῶν θεράποντα γαμήζην. κ

Ἰσθι πρῶτον τὸν κόσμον ἄφθαρτον, ὅπερ καὶ γέγονε μετὰ δὲ τὴν φθορὰν, εἰς ἀφθαρσίαν πάλιν μεταποιούμενον. ὁρᾶν γὰρ τοὺς πρὸς θεοῦ γεγονότων εἰς τὸ μὴ ὂν χωρήσει, κἂν δὲ τῆς ἁμαρτίας πρόσκαιρον, ἅμα ἡμῖν, καὶ πᾶσιν τοῖς κόσμοις τῷ Σατανᾷ συγκατεδίκασεν.

TOONEEL.

Der Istlijcke Schrijfpen

Ten dienste vande Konst
beminnende Jeugdt int
licht gebracht. Door

MARIA STRICK

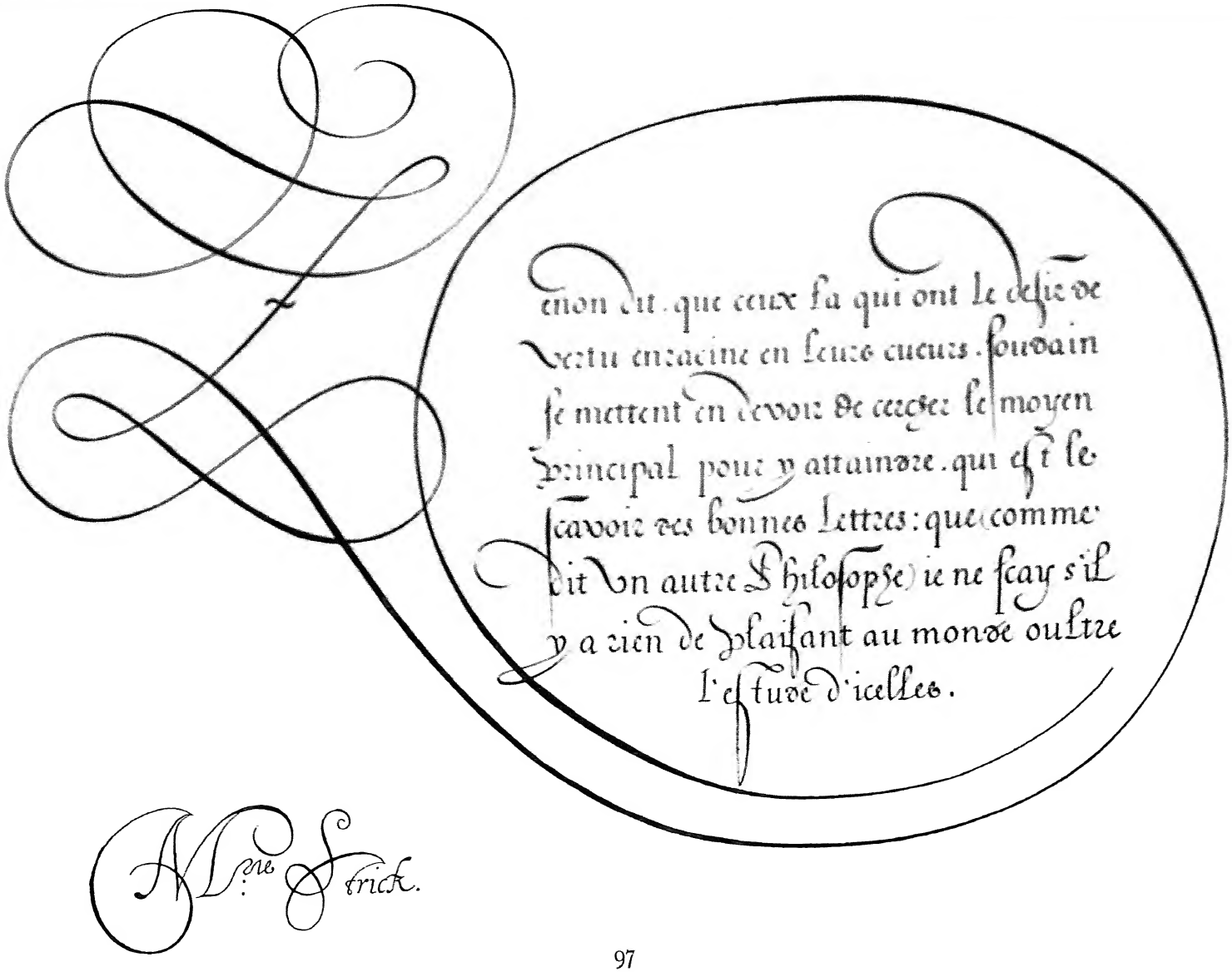
Fransoysch School-Meesterse binnen de Stadt Dordrecht

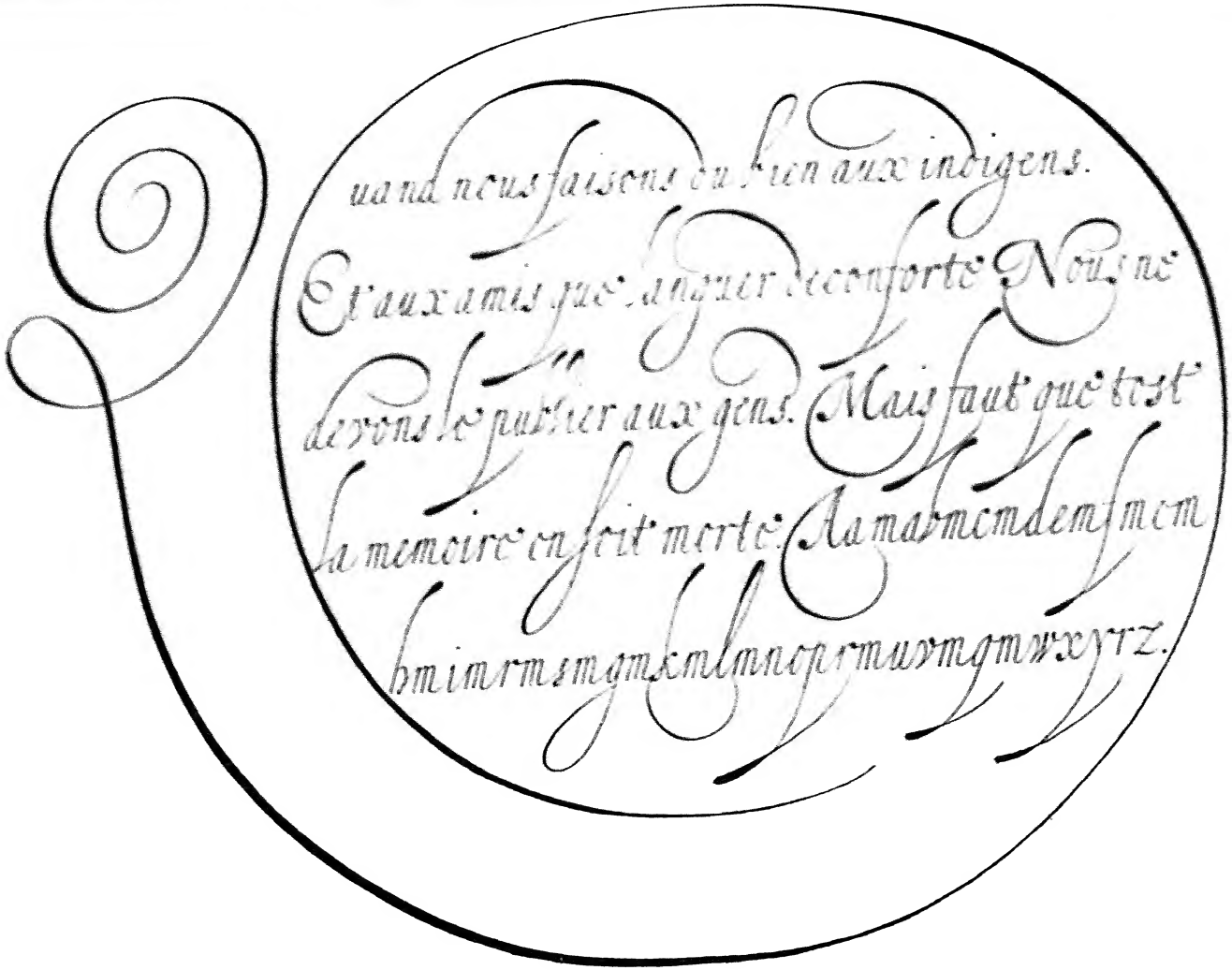
Stadt Dordr. Geboorten Door Hans Strick Anno 1

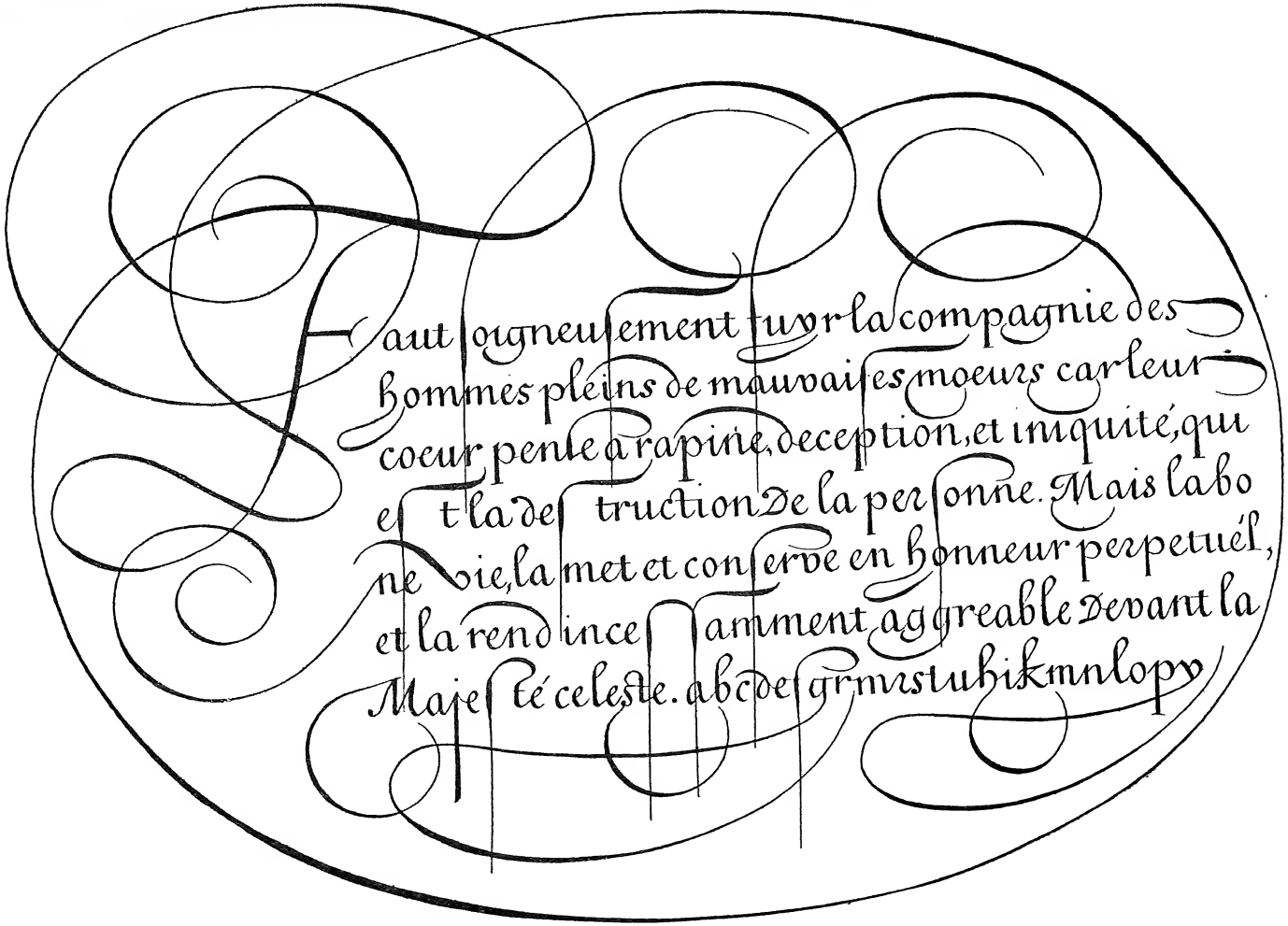

Calligraphotechnia
or
The Art of faire writing set forth and vnder-
colarged by Ye Geetinge M in the said Art
dwelling in Westminster at the hand and Penne
and are to bee sculde by George Humble at the
white horse in Pope's head alley ouer against
the reiall Exchange in London Anno
Domini 1619

Oh, if such be among Saints in this Place,
What Saints, what Righteous are in Grace!
If in Grace more, what may in Glory be!
Infinitely more! but what is Thee?
Lord, who doth all Transcendencies transcend!
Who beyond Admire Thee art Well Fend!

Jer. Mills Servant in the Gospel.


Lenon dit. que ceux la qui ont le desir de
vertu enracine en leurs cueurs. soudain
se mettent en devoir de cercher le moyen
principal pour y attainndre. qui est le
sçavoir des bonnes lettres: que comme
dit un autre Philosophe ie ne sçay s'il
y a rien de plaisant au monde oultre
l'estude d'icelles.
Alne Strick.


uand nous faisons du bien aux indigens.
Et aux amis que languir reconforte Nous ne
devons le publier aux gens. Mais faut que tost
la memoire en soit morte. Aa ma bm cm dm em fm gm
hm im rm sm gm km lm nm op rm qm rm sm tm um vm wm xm yrz.

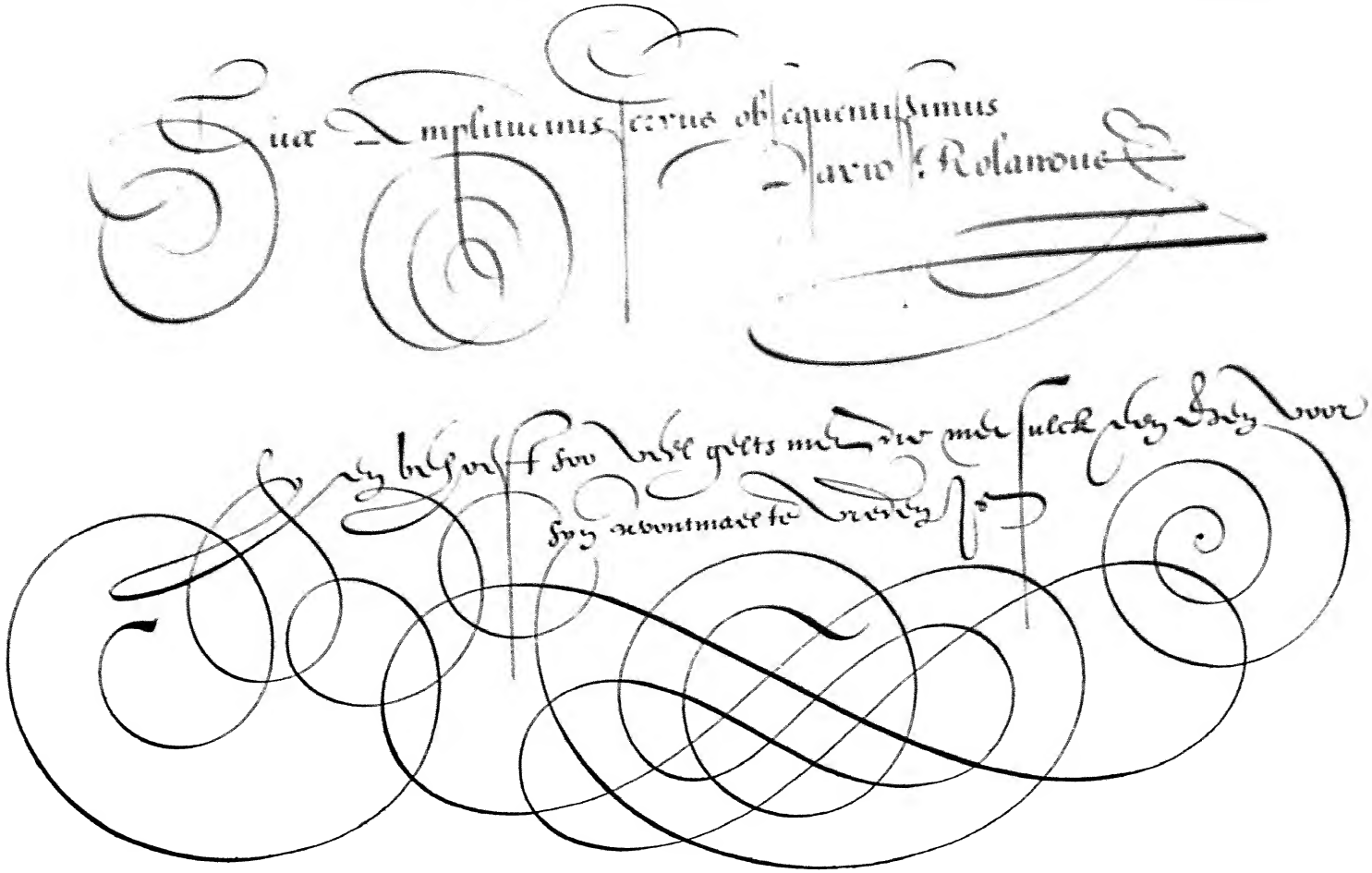

Faut soigneusement fuyr la compagnie des
hommes pleins de mauvaises moeurs car leur
coeur pente a rapine, deception, et iniquité, qui
est la destruction de la personne. Mais la bo
ne vie, la met et conserve en honneur perpetuél,
et la rend incessamment aggreable devant la
Majesté celeste. abcdefghiklmnopqrstuvxyz

Lucius Brutus Eques Romanus excellens omnibus
rebus ornatus in meis familiarissimis est meque observat diligen-
tissime cujus cum patre magna mihi fuit amicitia jam inde a
quastura mea Siciliensi. Omnino nunc ipse Brutus
Romæ mecum est sed tamen domum ejus et rem
familiarem et procuratores tibi hic commendo.

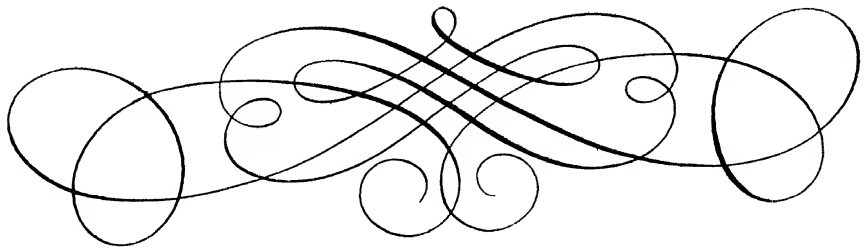
Petr

Gery

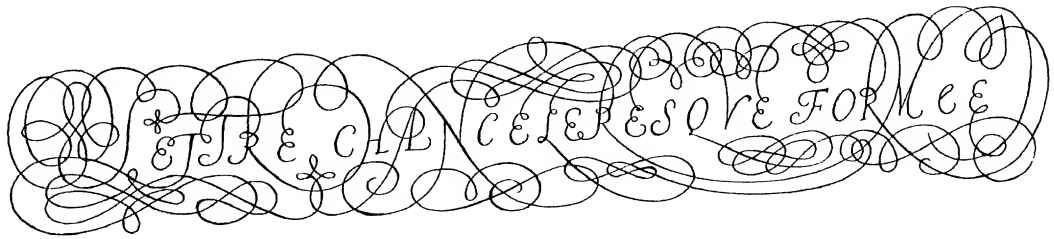

En vieux Maistre
du quand L'aide
du Humain manqz
alors vient L'aide Divine
Zon Ouds Meester
Seyd. wanneer de hulpe van
den Mensch manquert. als
dan komt de Godelijke



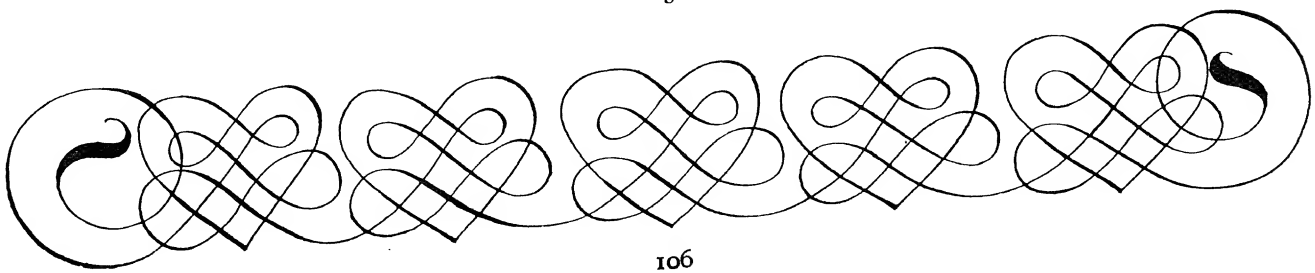
102, 103



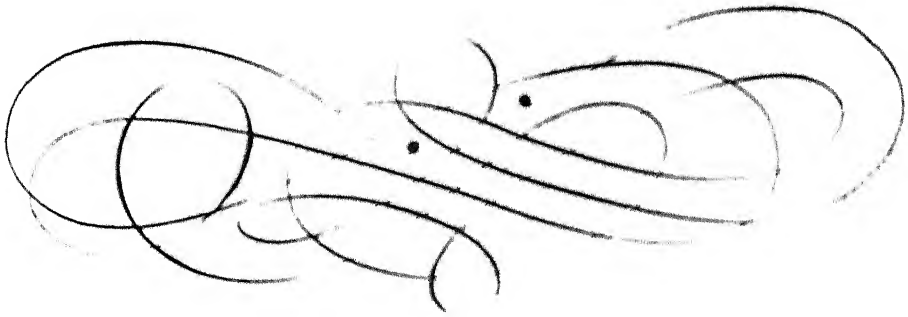
104



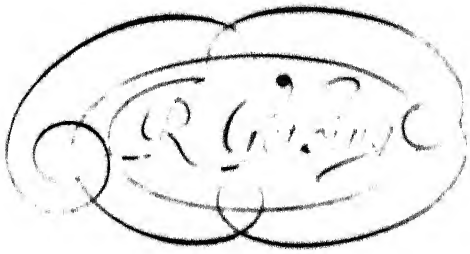
105



106



107



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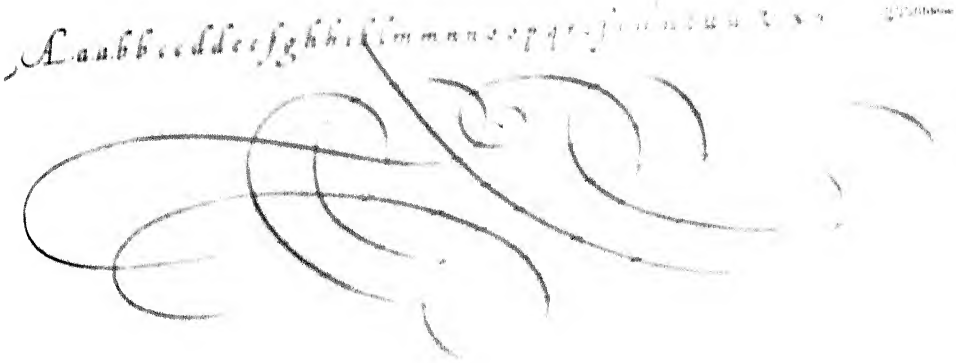

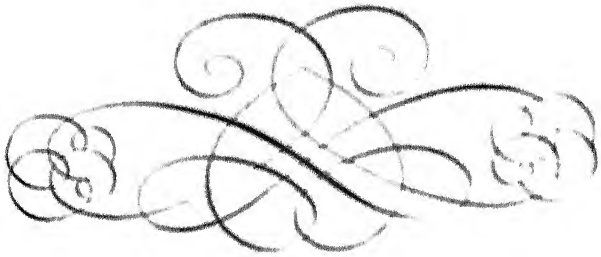

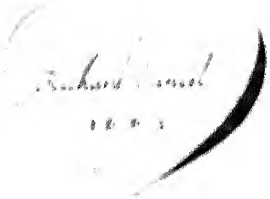

ALPHABETICAL LIST OF AUTHORS

WITH THE NAMES OF THOSE OF THEIR BOOKS WHICH HAVE BEEN DRAWN UPON FOR ILLUSTRATIONS

ALLAIS DE BEAULIEU, JEAN BAPTISTE.
L'Art d'Ecrire ov Le moyen d'exceler en cet Art sans Maistre. Paris, 1680.
No. 52.

AMPHIAREO, FRATE VESPASIANO.
Opera di Frate Vespesiano Amphiareo da Ferrara dell'ordine minore conventvale nella quale si insegna scrivere Varie Sorti di Lettere, Et Massime Una Lettera Bastarda Da Lui, Novamente, Con Sua Industria Ritrovata. Vinegia, 1554.
No. 68.

ANDRADE DE FIGUEIREDO, MANOEL DE.
Nova Escola para aprender A ler, escrever, e contar. Primeira Parte. Lisboa, 1722.
Nos. 64, 86, 87.

AYRES, JOHN.
A Tutor to Penmanship; or, the writing master: a Copy Book shewing all the Variety of Penmanship and Clerkship as now practised in England. (2 parts.) London, 1698.
Nos. 13, 14.

AZNAR DE POLANCO, JUAN CLAUDIO.
Arte Nueva de Escribir por preceptos geometricos, y reglas mathematicas. Madrid, 1719.
No. 4.

BAURENFEIND, MICHAEL.
Michael Baurenfeinds . . . Vollkommene Wieder-Herstellung der . . . Schreib - Kunst . . . gezeiget . . . von Christoph Weigel in Nürnberg. 1716.
No. 85.

BEAUCHESNE, J. DE, and BAILDON, JOHN.

A booke containing divers sortes of hands as well the English as French secretarie with the Italian, Roman, Chancelry and Court hands. Also the true and iust proportiō of the capitall Romœ set forth by J. de Beauchesne P. and M. John Baildon. Imprinted at London by Thomas Vautroiuillier dwelling in the blackefrieres.

London, 1571.

Nos. 5, 28, 40, 41, 42.

BEAUGRAND, JEAN DE.

Poecilographie Ov diverses escritures propres pour L'Usage Ordinaire avec une methode fort breve et facile pour les bien apprendre par Jean de Beaugrand Parisien Secretaire . . . de la chambre de Roy etc.

Probably published at Paris early in the 17th century.

Nos. 20, 80, 81, 82.

BICKHAM, GEORGE.

The Universal Penman; Or the Art of Writing Made Useful To the Gentleman and Scholar, as well As the Man of Business . . . Written With the friendly Assistance of several of the most Eminent Masters And Engraved by Geo. Bickham. London.

First issued in parts 1733–41, republished 1743.

No. 93.

CASANOVA, JOSEPH DE.

Primera parte del arte de escrivir todas formas de letras por el Maestro Joseph de Casanova. Madrid, 1650.

Nos. 32, 36.

CHAMBRE, see DE LA CHAMBRE.

CLARK, JOHN.

Writing Improv'd or penmanship made easy, in its useful and ornamental parts. With various Examples of all the Hands now Practis'd in Great Britain. Engraved by George Bickham.

London, 1714.

No. 16.

COCKER, EDWARD.

Magnum in Parvo or the Pen's Perfection.
(The copy in the British Museum is dated 1675, but in that the particular plate illustrated here does not appear.)
No 15.

The Pen's Transcendency: or Fair Writings Store-house Furnished with examples of all the Curious Hands practised in England and the Nations adjacent. London, 1660.
No. 96.

CRESCI, GIOVANNI FRANCESCO.

Il perfetto Scrittore Di M. Gio. Francesco Cresci Cittadino Milanese Doue se veggono i veri Caratteri & le natural forme di tutte quelle sorti di lettere che à vero scrittor si appartengono. Con alcun'altre da lui nuouamente ritrouate: Et i modi che deue tenere il mastro per ben insegnare. Venetia, 1569.
Nos. 2, 3, 35, 55, 56, 69, 70.

CURIONE, LUDOVICO.

Il Cancelliere di Ludovico Curione ornato di lettere corsiue et d'altre maniere di caratteri vsati a scriuersi in Italia. Libro Quarto. Roma, 1609.
Nos. 61, 77.

DANIEL, RICHARD.

Daniel's Copy-Book: or A Compendium of the most Usual Hands of England, Netherlands, France, Spaine, and Italie etc. London, 1664.

Nos. 50, 90, 91, 92, 112.

DAVIES OF HEREFORD, JOHN.

The Writing Schoolemaster, or the Anatomie of faire writing, Wherein is exactlie expressed each severall Character. Together with other Rules and Documents coincident to the Art of Faire and speedy writing. By John Davies of Hereford. London, 1648.
(There is also a portrait with some title dated 1631.)
No. 62.

DE LA CHAMBRE, JEAN.

Verscheyden geschriften geschreven ende int'Koper gesneden door Jean de la Chambre Liefhebber ende beminder der pennen tot Haarlem. 1638.

Nos. 98, 99.

DESMOULINS, FRANÇOIS.

Le Paranimphe de Lescriture Ronde financière & italienne de nouuelle formes prompte enriches de diuers traictez des inuentions de françois Desmoulins escriuain. Le tout faict & graué par luy mesme. Lyon, 1625.

No. 25.

DIAZ MORANTE, see PALOMARES.

GERY, PETER.

Gerii Viri in Arte Scriptoria quondam celberrimi opera. Or a copie Book of all the hands now in use Performed according to the naturall Freenes of the Pen by that excellent Mr of writing Peter Gery. Engraved by Wm. Faithorne. London, 1670.

Nos. 18, 51, 100, 111.

GETHING, RICHARD

Chirographia or A Booke of Copies containing sundrie Examples for such as are desirous to better their hands and attaine to perfection in the Art of commendable Writing, with certaine peeces of Cursorie hands (not heretofore extant) newlie coin in vse amongst the gentrie especiallie with secretaries and their Clearks, and are of excellent facilitie and dispatch for any manner of imploiments whatsoever. Composed and published by Richard Gething. 1645.

Nos. 29, 79, 88, 89, 105, 106.

Calligraphotechnia or The Art of faire writing. Sett forth and newly enlarged by Ri: Gethinge Mr in the said Art dwelling in Fetter-lane, at the hand and Penne, and are to be soulde by George Humble at the white horse in Popes head alley over against the roiall Exchange in London. 1619.

Nos. 95, 107, 108.

HOFMANN, BERTHOLD ULRICH.
Gründliche and leichte Anweissung zur Zierlichen Schreib-Kunst der lieben Jugend zum besten und auf vielfaltiges Zegehren an den Tag gegeben von Berthold Ulrich Hofmann Schreib und Rechenmeister in Nürnberg. Nürnberg, 1694.
No. 12.

HONDIUS, JODOCUS.
Theatrvm Artis scribendi, Varia Svmmorvm Nostri Seculi, Artificum exemplaria complectens. Judoco Hondio celatore. 1594.

No. 9.

HOUTHUSIUS, JACOBUS.
Exemplaria sive Formulae Scripturae Ornatioris XXXIV. In quis, praeter diuersa Litterarum genera, varij earumdem ductus structurae & connexiones. Antverpia, 1591.
Nos. 8, 19, 43, 44, 45, 58, 110.

LUCAS, FRANCISCO.
Arte de Escrevir de Francisco Lucas Vezino De Sevilla etc. Dirigada ala S.C.R.M. Del Rey don Phelippe II. Nuestro Señor. Madrid, 1577.

Nos. 47, 48.

MATEROT, LUCAS.
Les Oeuvres de Lucas Materot Bovrgvignon François, Citoyen d'Avignon. Ou lon comprendra facilement la maniere de bien et proprement escrire toute sorte de lettre Italienne selon l'vsage de ce siecle. Avignon, 1608.
Nos. 60, 63, 76.

MORANTE, see PALOMARES.

NEUDOERFFER, JOHANN DER AELTERE.
Anweijsung einer gemeiner hanndschrift. Durch Johann Neudoerffer, Burger vnd Rechenmeister zu Nurmberg geordnet und gemacht. Nürnberg, 1538.
No. 38.

PALATINO, GIOVANNI BATTISTA.

Libro di M. Giovambattista Palatino Cittadino Romano Nelqual s'insegna a Scriuere ogni sorte lettera, Antica et Moderna di qualunque natione con le sue regole et misure et essempi. Et Con vn Breve et Vtil Discorso De Le Cifre: Riueduto nuouamente & corretto dal proprio Autore. Con La Giunta di Qvindici Tavole Bellissime, Romae. 1540.

Nos. 53, 54, 66, 67.

PALOMARES, FRANCISCO XAVIER DE SANTIAGO.

Arte nueva de escribir, inventada por el insigne maestro Pedro Diaz Morante e illustrada con Muestras nuevas, y varios discursos conducentes al verdadero Magisterio de Primas Letras, por D. Francisco Xavier de Santiago Palomares etc. Madrid, 1776.

Nos. 46, 49, & frontispiece.

PERLINGH, AMBROSIUS.

Exemplaar-Boek Jnhoudende Verscheyde nodige Geschriften . . . Geschreven en Gesneden, Door Ambrosius Perlingh Schryf-Mr binnen. . . . Amsterdam. 1679.

Nos. 7, 27, 101, 104, 109.

PERRET, CLEMENT.

Exercitatio Alphabetica nova Et vtilissima Variis Expressa Lingvis et characteribus: Raris ornamentis, vmbris & recessibus picture, Architecturaeque, speciosa, Bruxellae. 1569.

(Another edition was published by Plantin in 1571.)

Nos. 6, 30, 34, 39, 57.

POLANCO, see AZNAR DE POLANCO.

ROELANDS, DAVID.

t'Magazin Oft'Pac-huys der Loffelycker Penn-const . . . Ghepractizeert Door David Roelands van Antwerpen, Fransoijschen School-Mr. binnen Vlissinghen. 1616.

Nos. 24, 26, 75, 78, 102.

SCHEURER, GEORG (Publisher, no other name given).

Gründliche Unterricht der edlen Schreib-Kunst in Verlegung Georg Scheurers Kunst-Händlers in Nürnberg. (No date.)

No. 65.

STOSSEL, JOHANN CHRISTOPH (Publisher, no other name given).

Kunst-richtige so wohl Deutsche als Lateinische Sächsiche Vorschriften bestehend in allerhand Current—Cantzelen—fractur—Verfal-Romanischen Quadrat-Buchstaben und Zugwerk so insgemein in Deutschland in sonderheit aber in oberwehnten Sächsischen Landen am gebrauchlichsten, etc. Franckfurth und Leipzigk bey Johann Christoph Stosseln. 1702.
Nos. 17, 37, 84.

STRICK, MARIA.

Tooneel der loflijcke Schrijfpen Ten dienste van de Const-beminnende Jeucht int licht gebracht Door Maria Strick Fransoysche School-houdende binnen . . . Dolff G'hesneden Door Hans Strick. 1607.
Nos. 22, 23, 59, 73, 74, 94, 97.

VELDE, JAN VAN DEN.

Exemplaer-Boec Jnhoudende alderhande Geschriften zeer bequaem ende dienstelijck voor de Joncheydt onde' allen Liefhebbers der Pennen. Harlem, 1607.
No. 10.

Spieghel Der Schrijfkonste in den welcken ghesien worden veelderhande Gheschriften met hare Fondementen ende onderrichtinghe. Ut ghegeven door Jan van den Velde Fransoysch-School M. binnen Rotterdam. 1605.
Nos. 21, 71, 72, 103.

VESPASIANO, see AMPHIAREO.

VRIES, SYMON DE.

Lust-Hof der Schrijft-Konste. 1619.
No. 11.

WESTON, THOMAS.

Illustrissimo Principi C. Ruperto Comiti Palatino Rheni . . . hoc in Arte Scriptoria Tentamen imperfectum Submisso cultu DDD Tho: Weston. 1681.
No. 83.

WYSS, R.

Libellus valde doctus elegans utilis, multa varia scribendarum litterarum genera complectens. Zürich, 1549.
No. 33.

YCIAR, JUAN DE.

Recopilacion subtilissima: intitvlada Orthographia practica . . . Hecho y experimentado por Juã de Yciar Vizcayno, escriptor de libros por la qual se enseña a escrevir perfectamente; ansi por practica como por geometria todas las suertes de letras que mas en España . . . y fuera della se usan . . . cortado por J. de Vingles Frances. Caragoça, 1548.
Nos. 1, 31.

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